

# The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXIX

NOVEMBER 1929

No. 3

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature  
and the Educational Index

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Send Articles and Editorial Communications to the Editor, Stanford University, California;  
Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts

## Scholarship Plus

GEORGE S. DUTCH

*Head of Art Department, George Peabody College, Nashville, Tennessee*

"GIVE such information concerning the scholarship and personality of the student as may be copied and sent to school authorities." So reads a part of the blank the college sends out when we are called upon to give reference for students seeking teaching positions.

It is a comparatively simple matter to give an estimate of the scholarship of a student and to make the usual comments on the general appearance, the health, and the quality of the voice of the student. But beyond this what unbiased statements can be made to strengthen an applicant's case to possible employers? What qualities are to be looked for in the individual make-up of a student that may best represent his personality? My answer comes through acquaintanceship with many school administrators and some knowledge of the virtues they would favor in the art teachers whom they employ.

Of first importance is the applicant's attitude and habits. Among the desirable attitudes are those of co-operation, responsibility, and professional spirit, and the desirable habits are in terms of accuracy, neatness, and conduct.

Co-operation includes a spirit of friendliness, kindness, sympathy, and enthusiasm together with such a sense of proportion and a sense of humor as makes possible ideal working conditions with faculty and students. Responsibility as an attitude makes for a necessary development of a sense of values in the use of time, materials, and equipment. Professional spirit embraces an interest and participation in educational organizations and the reading of educational and art magazines and literature.

Accuracy should be an ingrown habit with the art teacher, manifesting itself especially in the workmanlike use of materials. Neatness is essential to the point of "living one's aesthetic religion" in personal appearance, living quarters, work, and classroom. Habitual good conduct is assumed as the first prerequisite to any teaching position; the matter of giving evidence of high moral, ethical and accepted social standards of living.

The student measuring high along the points just outlined may be reasonably sure of a teaching position of a level with scholastic attainments. But it should be realized that teachers entering service are typically untrained. Actually installed as a teacher, professional training has but begun; from this stage on continuous growth is expected. Promotion of any type must be in terms of the improvement of teaching. The teacher must plan to grow in those things which are listed as personal equipment, social and professional equipment, school management, and technique of teaching. Herein is a subject far too extensive for more than that which the headings may suggest in the way of further study.

And now may I suggest that the art teacher should have as an aim in teaching not only the development of appreciation, taste, and skill on the part of the pupil, but also the development of the attitudes of co-operation, responsibility, and professional spirit, and the habits of accuracy, neatness, and conduct as applying to his needs in filling his place in society. In doing this we will be trying to attain the ultimate aim of all public school art education—the teaching of the fine art of living.

# The SCHOOL-ARTS MAGAZINE

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## Training for Leisure, an Aim in Art Education

BEULA MARY WADSWORTH

*Assistant Editor, The School Arts Magazine*

FOUR hours a day for work, three for meals, eight for sleep, and nine hours a day left for leisure. Nine hours to play, think of it! They tell us this would be true at the present time for our American people in this great machine age if the products of industry were properly divided.

"Leisure time is the most precious gift we have and the most dangerous gift." Modern civilization has created this leisure. It, consequently, must proceed to use it in a rational manner or there will be danger of self-annihilation. Without right use, better it would be that leisure had never come. But since it must be recognized as a permanent factor in life, education must train for the avocational as well as the vocational, train for a life as well as for a living.

The trend of modern curriculum makers is to classify aims roughly under four heads: Health, Efficiency, Citizenship, Leisure.

Art has a legitimate place in each of the above four divisions. Joyous, satisfying art experiences are conducive to health. Art training makes for efficiency through development of skills, individuality, creativeness and taste. Art makes for home and civic improvement, right attitudes toward community and international welfare, and therefore leads to better citizenship. Worthy use

of leisure is encouraged through four avenues: art appreciation, love of the beautiful in nature, enjoyment of wholesome organized recreation and festivities in which art functions, and artistic self-expression. Charles Caffin declares that "beauty of life and living must be put at the head of the curriculum and made to permeate the whole of it."

Concretely, how does art training create a greater worthiness of leisure? First, in the matter of art appreciation, mankind is legatee to a great inheritance of painting, sculpture, architecture, and handicrafts, an estate which has taken ages for building. It is ours to have, ours to enjoy, after training has given us the key to tune in. Here is a little schoolgirl who has tuned in. She stood looking at a lovely print from one of the old masters. Glancing up at a woman beside her she ventured to say: "I believe Corot painted that. My art teacher told us that Corot loved to get up early in the morning to paint; that his pictures are misty with morning dew and the rays of early sun. I am sure that's a Corot." And it was. As she grows up, what happy wholesome leisure hours will be hers tuning in with the masters through conversation, books, prints, films, and travel.

Secondly, the world of nature is a world of its own for leisure moments

of enjoyment. How grateful we should be to the teacher who opens our eyes to the glories of this world not made by hands. How wonderful it is to be able to thrill when

A flash of light from out the gray,  
A call from a dusky throat,  
And Spring with all her witcheries  
Swings in on a robin's note;

to be able to find beauty everywhere whether in the iridescence of an insect's wings, or in the grandeur of mighty mountain peaks.

Thirdly, how about art in relation to organized recreation and social participations? Perhaps no form of recreation involves more art than the drama when lighting effects, settings, and costumes are considered. Trained taste will lead to the choice of the beautiful and not the tawdry, whether in relation to the public drama, the pageant, the cinema, or exhibition, or to those more intimate affairs where the art of decoration for the party, the holiday festivity, or the everyday family table enter in. Training for taste should involve both the appreciative and creative elements.

The creative element is especially important. Every human being demands instinctively and persistently an opportunity for self-expression. Lack of opportunity is the cause of much unhappiness among the working classes.

<sup>1</sup>"Threat of Leisure," Cutter. <sup>2</sup>Dr. Henry Turner Bailey.

They are simply cog wheels in a vast system of machinery. "If recognizable creative work is not supplied in the factory system, and if leisure does not furnish opportunity of self-expression in creative work, may we not expect an expression of sexual looseness?"<sup>1</sup>

This is a great opportunity for the curriculum makers in the field of art education. "Unless we can train our boys and girls so that through some fad—drawing, designing, painting, music, poetry—some form of activity which is the gateway to the spiritual world—there is no hope for the future of America."<sup>2</sup>

As above suggested, the form of expression may be greatly varied. An Indiana poet had become a writer of some note. His wife admired his gift but regretted that she could not enter into his realm of expression. They had just moved into a new home. The wife persuaded her husband to change the location of pictures and furniture daily for a week. An intimate friend facetiously remarked to her regarding her changeability.

"Well, you see," she said seriously, "I am studying the different effects so that I may make my home a poem."

Who in his chosen realm of art  
Sings a new song, or plants a tree,  
Becomes, himself, a living part  
Of earth's creative majesty.

LEISURE IS A TIME FOR DOING SOMETHING USEFUL, AND THIS  
LEISURE THE DILIGENT MAN WILL OBTAIN, BUT THE LAZY  
MAN NEVER, FOR A LIFE OF LEISURE AND A LIFE OF LAZINESS  
ARE TWO THINGS.

—Franklin



## Art Rambles Abroad

### The Wonderland of the Swiss

PEDRO J. LEMOS

*Editor, The School Arts Magazine*

ONCE upon a time a Great Artist must have decided while He was designing another world to put as much beauty and awe-inspiring landscape in one small area as possible. And He must have decided to put it in the center of the cross-roads of a great country-to-be and in time this country became known as Switzerland. And so Switzerland today is the thrill country of the world, where great heights and deep valleys, wide-spreading glaciers and cloud-banked mountain crests are reached by the most ingenious engineering methods of travel ever developed by mere man.

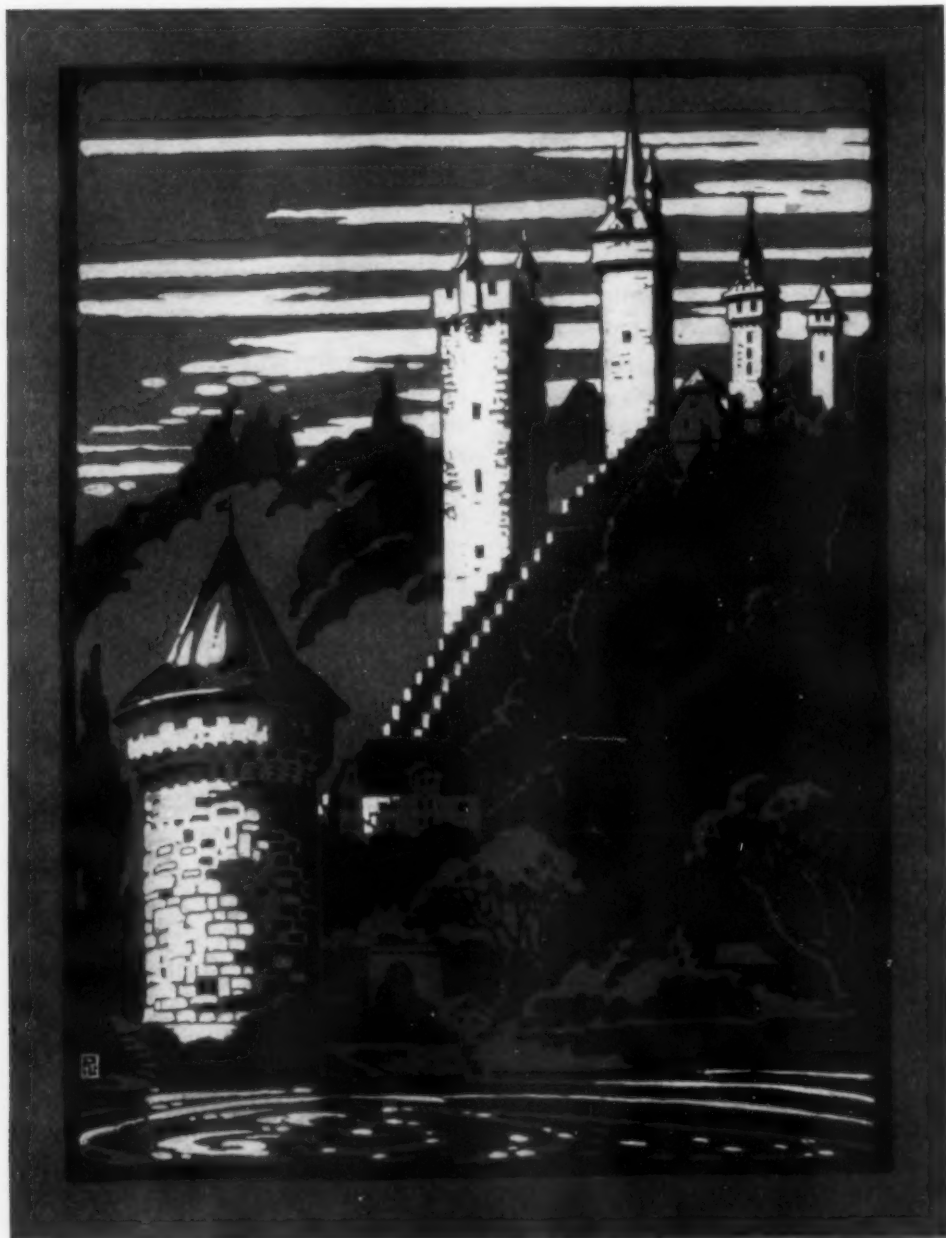
Just as the indomitable courage of the lightly armed foot-soldiers of "Schwyz" won victory and independence against the Austrians, the engineers today of the "Swiss" have equally conquered every height of their mountain country. Mountains of rock are tunneled for miles, gorges spanned again and again, churning angry cataracts are harnessed for power and glaciers turned into playgrounds. And so expansive are the mountains and so numerous the waterfalls that man's mighty shackles of control appear as a mere toy would appear against the Roman Forum.

We think of one country as a land of fruit, another as a country of castles, another as a land of old ruins, but Switzerland is a land of magnificent mountain scenery—the picture land of Europe.

For centuries travelers have been going to Switzerland—anywhere in Switzerland—as almost any point is a radiating point to lakes and valleys and mountains of incomparable beauty, but the two beauty centers that we will radiate from in this art ramble will be Lucerne and Interlaken, two Swiss towns in the center of this mountain country.

Lucerne is the chief town of the Swiss Canton of that name, and is beautifully located on both banks of the river Reuss which leaves the lake of Lucerne at the northwestern point. The view over the lake, with row after row of towering Alps mirrored in the water, is a never-forgotten scene. Several lofty mountains rise in the background, two of which are the Rigi and Pilatus. Each of the mountain tops is reached by mountain railroads for which Switzerland is noted and which many visitors take. The trip to the top of the Rigi is made first on a lake steamer across beautiful waters, passing the William Tell chapel. The quaint engine that pulls the passenger coach up the mountain slope appears to be kneeling as it awaits its cargo of humanity, but as it reaches the incline, it becomes normal in attitude on the mountain side, and easily carries us up to the top where far stretches of panorama including seven alpine lakes greet our eyes.

But then the chief trip to be taken from Lucerne is the ride to the Rhone



THE TOWERS ON THE LAST REMAINS OF THE OLD CITY WALL STAND LIKE A ROW OF SENTINELS READY TO MARCH DOWN TO THE RIVER'S EDGE AT LUCERNE

*The School Arts Magazine, November 1929*



THE OLD-TIME SWISS BUILDINGS IN THE VICINITY OF THE CHURCH IN LUCERNE WITH THEIR OLD WOODWORK AND COBBLED STREETWAYS CARRY MANY MARKS AND MEMORIES OF LONG AGO

*The School Arts Magazine, November 1929*

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## JUNGFRAU AND RHONE GLACIERS

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THE GLACIER ON THE CREST OF THE JUNGFRAU IS WEIRD AND EXPANSIVE, A VALLEY ON BLUE-GREEN AND WHITE ICE FRINGED WITH ROCKY WALLS. SCENE BELOW IS THE RIVER RHONE EMERGING AT ITS SOURCE FROM UNDER THE GREAT FINGER OF THE GLACIER. THE WINDING WHITE LINE ON THE MOUNTAIN SIDE IS THE ROADWAY THAT CROSSES THE RHONE RIVER IN THE VALLEY

*The School Arts Magazine, November 1929*



THE CASTLE OF THUN IN THE TOWN OF THUN AT THE HEAD OF THE LAKE OF THUN IS A SWISS CASTLE WELL WORTH VISITING, FOR THE SKETCHER OR MERE TRAVELER

*The School Arts Magazine, November 1929*



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## THE JUNGFRAU

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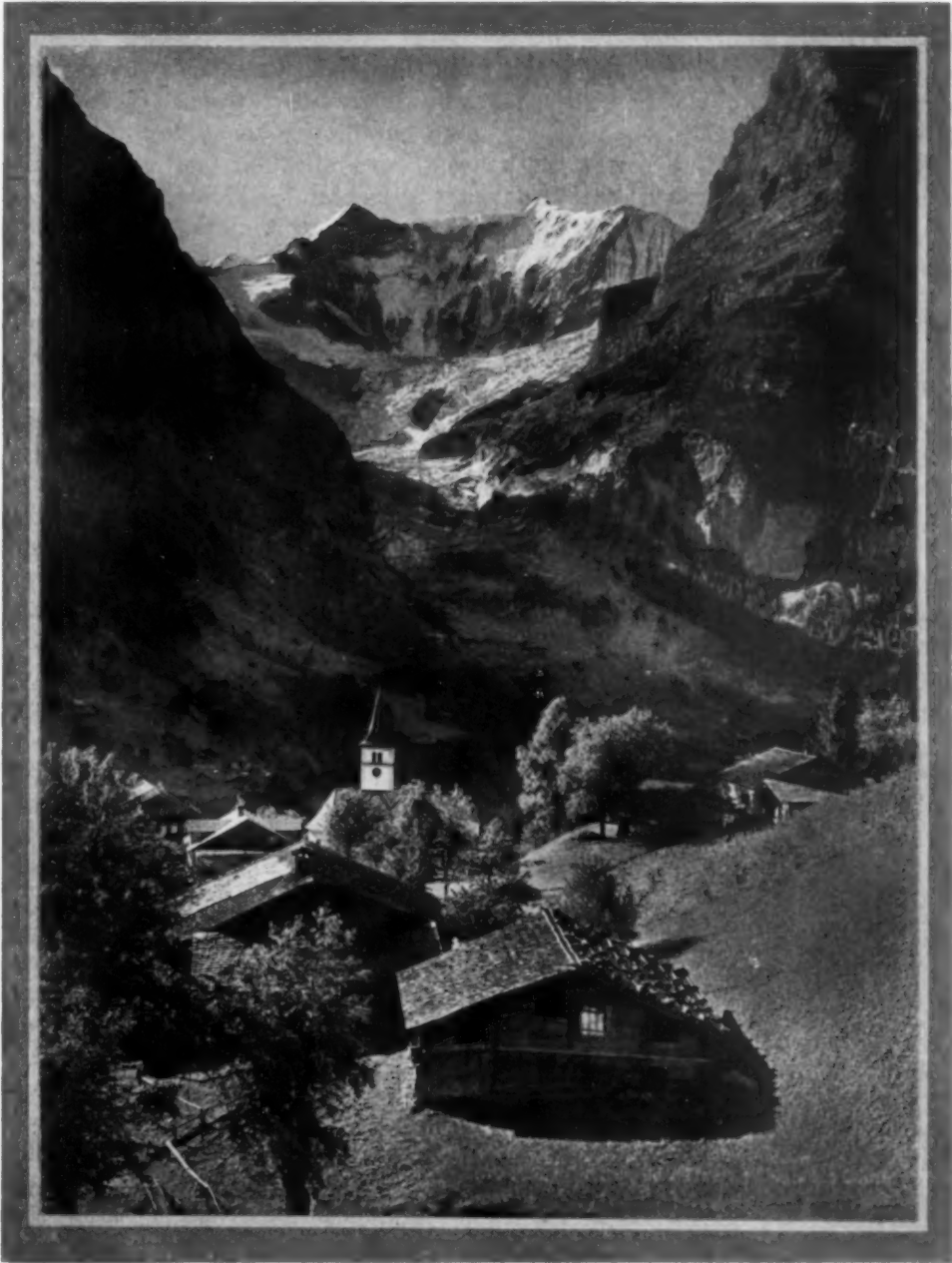
THE BEAUTIFUL MOUNTAIN JUNGFRAU, "YOUNG WOMAN," LOOKS DOWN UPON MANY PICTURESQUE SWISS VILLAGES, MANY OF THE HOME ROOFS CARRYING LARGE ROCKS TO HOLD THE ROOF ON AGAINST WINTER STORMS

*The School Arts Magazine, November 1929*

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GRINDELWALD, SWITZERLAND

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GRINDELWALD IS A PRETTY TOWN, THE STARTING PLACE FOR THE MOUNTAIN CLIMBERS WHO PLAN TO CROSS THE EIGER GLACIER

*The School Arts Magazine, November 1929*

Glacier, which is made by many in the large passenger motor coaches. This is a whole day's tour and one that will give a wealth of beautiful landscape ideas to artists or lovers of nature.

The lake shore road passes Tell's chapel and goes through Arth and Brunnen, two clean, picturesque villages. Next we go through the famous Axenstrasse, the roadway cut through solid rock with its galleries overlooking the lake of Uri, where each lake view is so entrancing that it is hard to believe it is not especially arranged or lighted. We next come to the Swiss village of Alldorf, where William Tell performed his famous apple-shooting feat with his arrow. The famous statue of William Tell and his boy is located in the village square where we also find rows of Swiss houses, with wide-spreading eaves and interesting windows, surrounding the square.

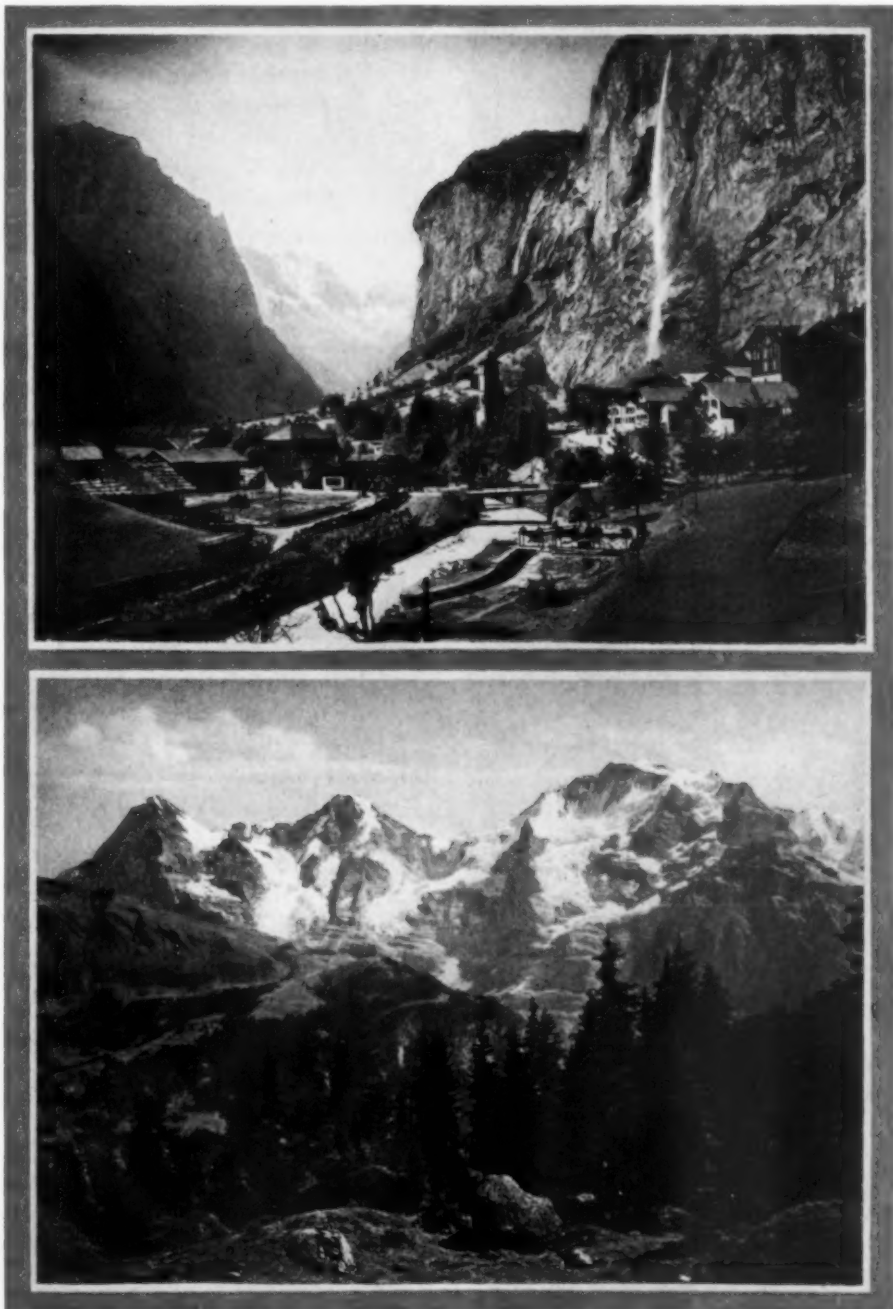
Quaint towns are visited during the whole trip, high bridges are traveled over and it seems that each view surpasses the previous one in beauty. We pass by the gigantic power works of the famous Gotthard Railway and through the huge iron gate which can be closed in case of hostilities, completely preventing invasion of this part of Switzerland. The entire trip to the glacier is a changing kaleidoscope of mountain scenery but the Rhone Glacier is the capping wonder view to us. As we approach the glacier it increases in proportions, its rugged bulk crawling down the pass between the steep ragged mountain sides, a great tongue of ice varying in color from white to blue and deep green. A trip into the glacier by a grotto cut into the ice reveals wonderful lighted ice effects produced by the sunlight through the icy roof.

But the wonder scene of all is the Rhone, a full-fledged icy river rushing out from under the Rhone Glacier from where it travels on through Switzerland and on through the sunny valleys of southern France sluggishly entering the Mediterranean at Marseilles. Where we have thought of the mighty river beginning with the little spring rivulet, other rivulets joining until the growing stream became a bigger stream and gradually emerging into a river, here we have our river source idea all upset by this rushing river impetuously churning, actively a river at its very source.

The return trip over the Brunig Pass to Lucerne is a continuous trip of lovely scenes and we arrive at Lucerne to our hospitable pension, the Beau Rivage, ravenously hungry with a mountain appetite.

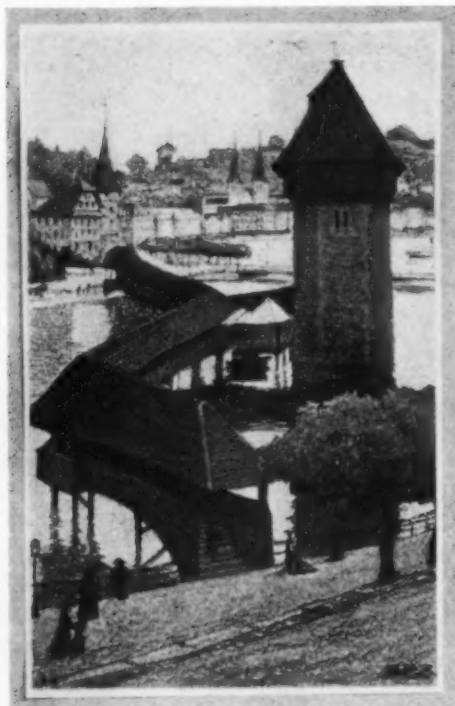
On the morrow we will visit the picturesque old parts of Lucerne and enjoy the towers, for everywhere Lucerne is a picture of church towers, house towers, tree towers, and towering mountain peaks. Fortunately, parts of the old wall still remain and one of the sketches that we will make will be the row of old towers that still stands like sentinel soldiers all in a row ready to march down to the river's edge. And then there is the Wasserthurm, rising from the water's edge, said to have served as a lighthouse or *lucerna* and to have originated the name of the town. Too, another sketch worth while is the old houses near the church with bulging, propped-up sections that almost canopy the cobble paved streetway.

The two old wooden bridges over the river, only passable by foot, are of medieval origin and still remain in good condition. Both of these bridges are



LAUTERBRUNNEN IS A SWISS VILLAGE NEAR HIGH CLIFFS FROM WHICH GRACEFUL WATERFALLS POUR THEIR GLACIER WATERS. MANY SKETCHES AWAIT THE ARTIST HERE. THE EIGER, MONCH AND JUNGFRAU ARE THE MOUNTAIN GIANTS THAT ARE CROSSED BY THE TRIP FROM INTERLAKEN.

*The School Arts Magazine, November 1929*



THE WASSERTHURM OR LIGHTHOUSE (LUCERNA) IN LUCERNE IS PART OF A LOVELY OLD BRIDGE

decorated under the gable roofway with paintings, one of illustrations depicting the "Dance of Death," a favorite subject with medieval artists, while the other bridge, the Kapelbrücke, is illustrated with events in Swiss history.

The Lion of Lucerne, a huge rock carving by Thorwaldsen, commemorating the Swiss Guard who fell in the defence of the Tuileries in Paris during 1792, is located in a picturesque park in Lucerne.

While we would be happy in a longer stay in Lucerne, we must go on to Interlaken by way of Brienz, a beautiful town at the upper point of Lake Brienz. Here, in 1825, Christian Fischer organized a company of wood carvers who continue to produce many fine examples

of wood carving. Wood carving was one of the most ancient, as it is now one of the best known, handicrafts of Switzerland. Thousands of peasants have for centuries during the long evenings of winter devoted themselves to carving figures of birds, animals, and figures in wood. Thousands of cuckoo clocks, queer furniture and many bears in all sizes greet the visitor looking for artistic wood carving, but few there are of artistic merit. The new, bold trend of wood carving now being encouraged at Brienz is the new hope of Swiss wood carving and world fame awaits the Swiss artist who replaces the awful design of the present cuckoo clock with one that sets the little cuckoo bird in a better looking stage, one that has artistic merit as an ornament and clock combined.

At Interlaken we again find a center of many interests. The town itself has old houses with carved panels; there is the great white glory of the Jungfrau emerging from mists and cloudbanks to be bathed in the Alpine glow of the setting sun. There is the old church to sketch, and handicrafts to buy. You



LUCERNE IS ON THE RIM OF A BEAUTIFUL LAKE WITH A PANORAMA OF THE ALPS ALWAYS BEFORE THE VISITOR





TOWERS EVERYWHERE IN LUCERNE REFLECT  
THEIR BEAUTY INTO THE LAKE

will want some of the quaintly carved wooden figures and an Alpine cowbell or two for your metalcraft collection.

And as for trips with variation, we will go one afternoon to Lauterbrunnen, a beautiful Swiss town set under towering cliffs over which waterfalls come in lace-like sprays, which, with the rock-weighted wooden roofs of the *châlets*, makes another irresistible sketch. And there are Swiss kerchiefs to be added to your textile collection when you visit the Trummelbach Falls, those demon-like torrents that rush in underground torrents through a grotto not far from Lauterbrunnen.

The trip to Thun, at the top of Lake Thun, reveals the old castle and more fine water vistas, and the trip to Gruyeres, not far from Interlaken, brings us to a fine walled Swiss town, perhaps the only walled town remaining in Switzerland.

Here at Gruyeres is an old castle owned once by the count of Gruyeres but even as there was an end to the counts, so it appeared that there would be an end to the old castle as it commenced to fall to ruin. Fortunately

Daniel Bovy, an artist of Geneva, bought the property and saved it and once again, as many another time, an artist saved for a later appreciative world an artistic treasure.

The great mountain trip of Switzerland, however, is the one to the glacier of the Jungfrau. We can take the train at Interlaken. The map will show the route we pass through, Wilderswil on to Lauterbrunnen up to Wengen, Wengernalp to the Scheidegg. At the Scheidegg we can wander among the Alpine flower-covered mountain side where across the wide valley glacial snows meet green expanses of Alpine pastures. On a hillside hundreds of Alpine cattle look no larger than rabbits, but a tinkling chime coming from hundreds of cow bells reaches our



ETCHERS AND SKETCHERS FIND MANY SUBJECTS  
AROUND THE TWO OLD BRIDGES AT LUCERNE

ears and almost enchants us to remain on this skyland of music, but as we are bound for higher snows we reluctantly go on.

A short distance above the Scheidegg, the train enters a tunnel and from there on the five miles of solid rock-cut passageway is followed, with a stop at Eigerwand and Eismeer for views over unequalled mountain panoramas. Then the next stop is the top where the train comes to a station from which we enter elevators taking us to the daylight, and behold, we are on the top of the earth right on the glacier where every view shows desert-like expanses—only it is

all ice and snow or crags and crevasses.

The scenes are almost unbelievable to us if we have not been to snow crests before, and our trip by return through Grindelwald (where Alpine climbers start over the Eiger glacier) to Lucerne is a day which we record as one that has given us many varied views, adding greater art knowledge of mountain, valley and tree formation, for every artist or art student adds to his expression ability as much by careful observation as by actual sketch notation when traveling through Nature's great library, and Switzerland is the most dramatic page of Earth's great nature book.



THE ROAD TO JUNGFRAU GLACIER PASSES FOR MILES THROUGH PICTURESQUE SCENERY AND TUNNELS THROUGH FIVE MILES OF SOLID ROCK TO EMERGE IN THE CENTER OF THE GLACIER. (DARK LINE IS THE TUNNEL SECTION.)



THE ALPINE SCENERY IS SATISFYING IN ALL ITS MOODS AND VARIATIONS. QUAIN CHURCHES, MOUNTAIN FLOCKS AND THEIR SHEPHERDS, MYRIADS OF FLOWERS AND DISTANT WATERWAYS ARE ONLY A SMALL PART OF THE VARYING PANORAMA

*The School Arts Magazine, November 1929*

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SWISS COSTUMES AND SCENES

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THE SWISS VILLAGERS WEAR THEIR COSTUMES ON HOLIDAYS AND ARE ENGAGED CHIEFLY IN DAIRYING. THEIR CHEESE AND BUTTER ARE CARRIED IN WOODEN CONTAINERS STRAPPED TO THEIR BACKS

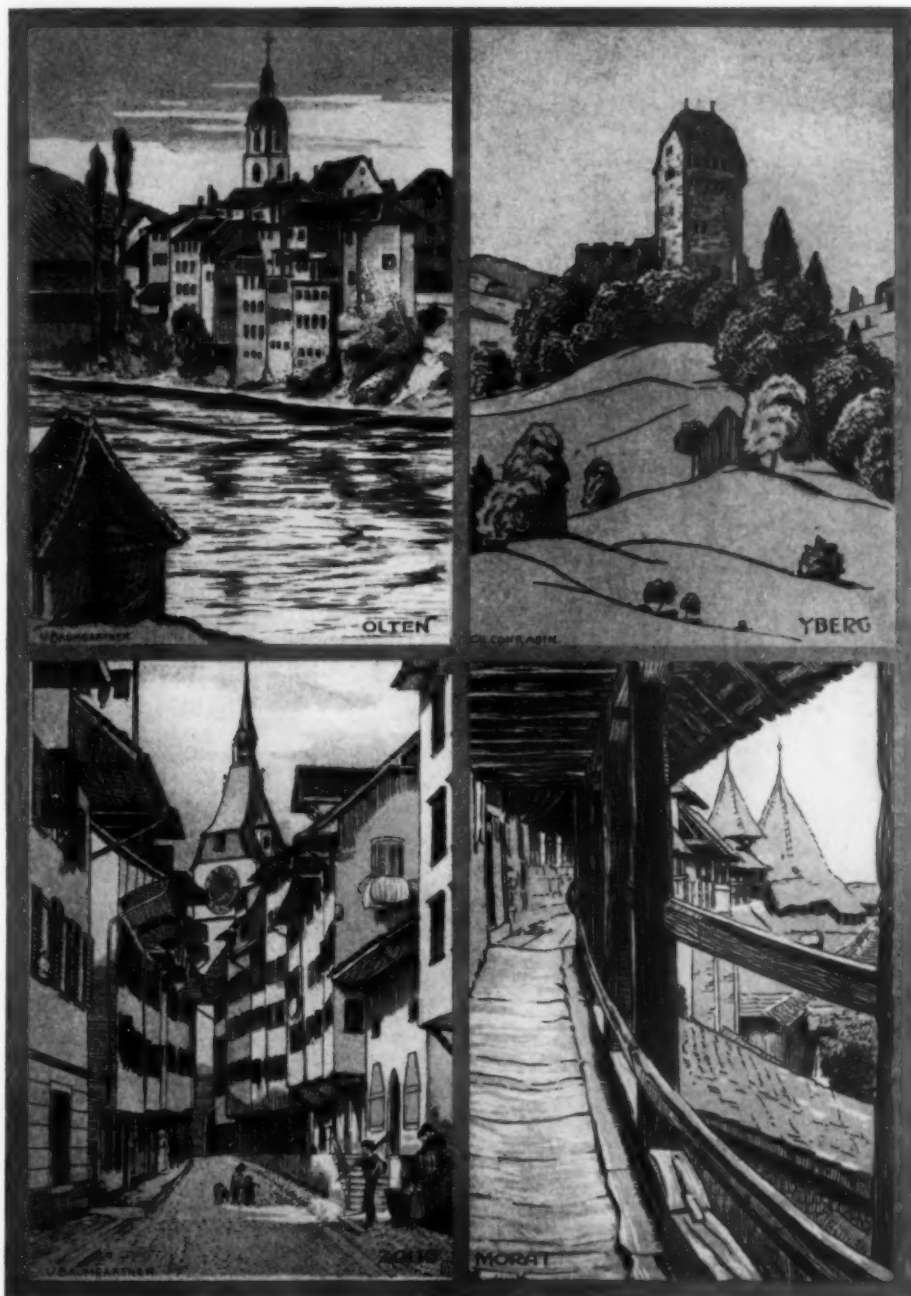


MANY A PETER AND HEIDI WITH THEIR GOATS WILL BE FOUND IN SWITZERLAND



THE GIRLS IN LUCERNE EMBROIDER IN THE OPEN AIR AND NEED THE SKY LIGHT FOR THEIR INTRICATE PATTERNS

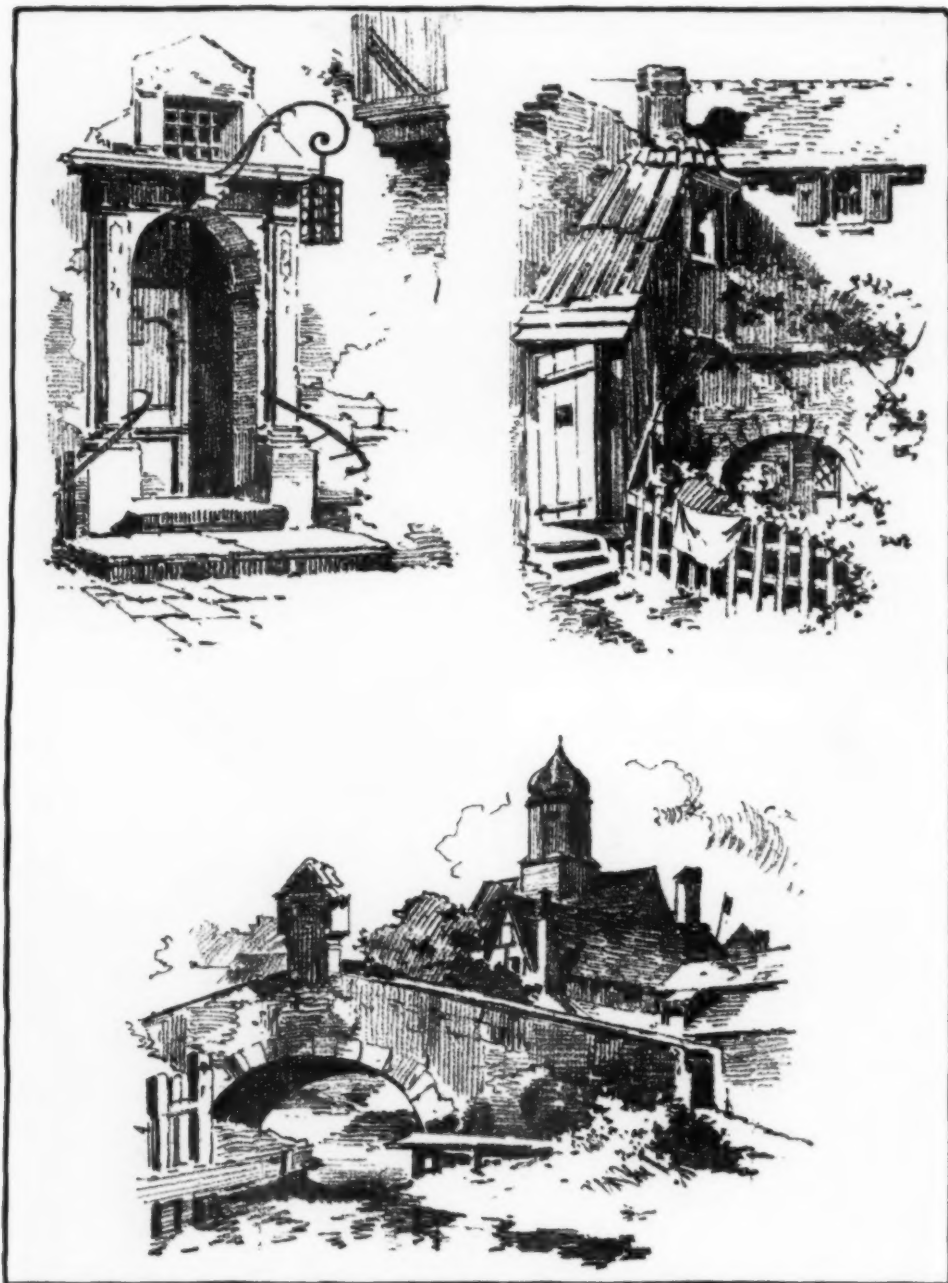
*The School Arts Magazine, November 1929*



SCENES FROM FOUR OLD TOWNS IN SWITZERLAND THAT CONTAIN  
WORTH WHILE SKETCH SUBJECTS FOR THE ARTIST WHO SEEKS ART ABROAD

*The School Arts Magazine, November 1929*





PENCIL SUBJECTS BY SWISS ARTISTS FOR SCHOOL TEXTBOOKS OF ART

*The School Arts Magazine, November 1929*



PENCIL SUBJECTS FROM SWISS HYWAYS AS USED IN THE  
ART TEXTBOOKS IN THE SCHOOLS OF SWITZERLAND

*The School Arts Magazine, November 1929*

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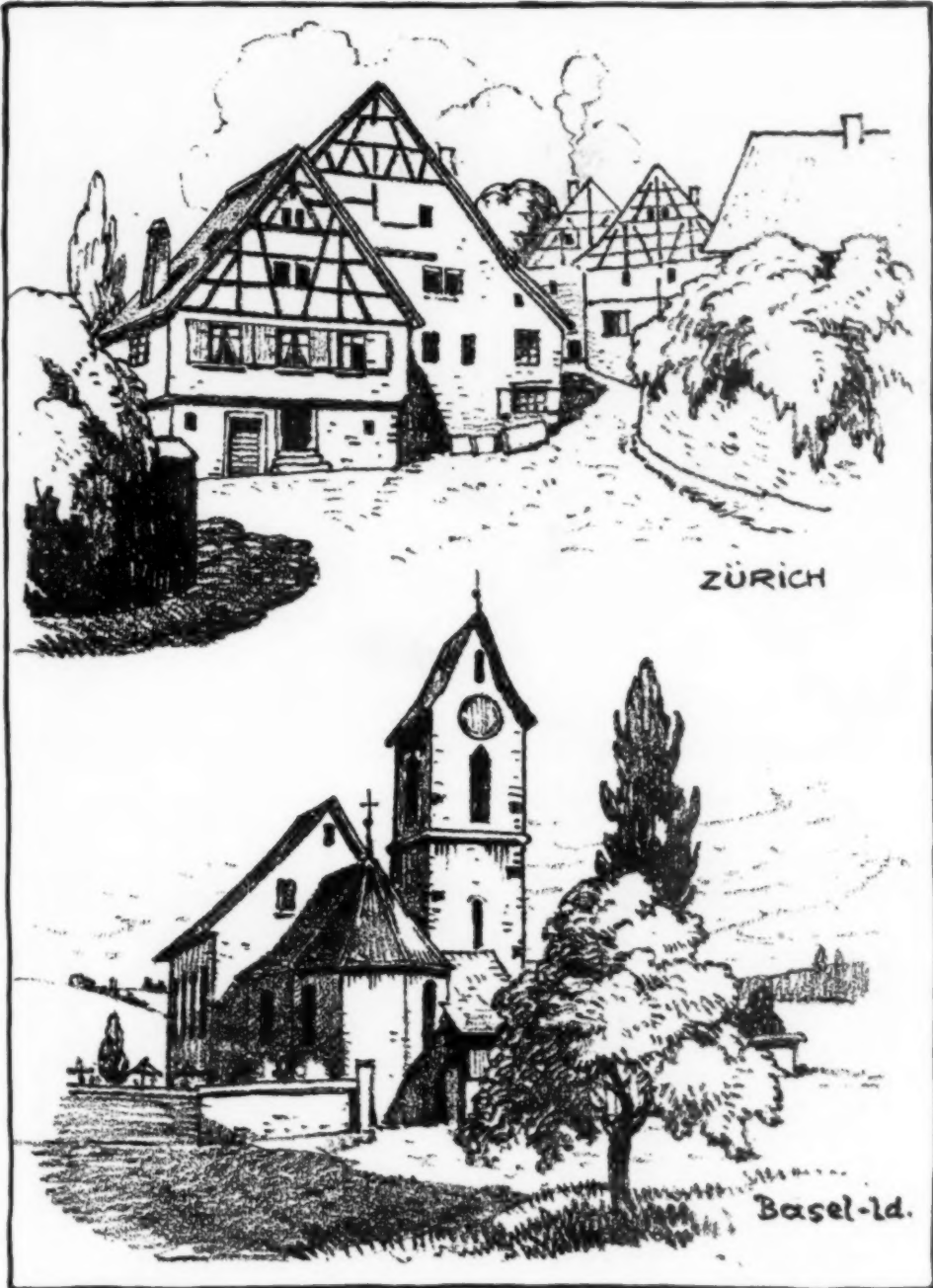
SWISS HOUSES

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THE GENEROUS ROOFS AND WINDOW SPACES OF SWISS HOUSES ARE ARTISTICALLY PLANNED

*The School Arts Magazine, November 1989*



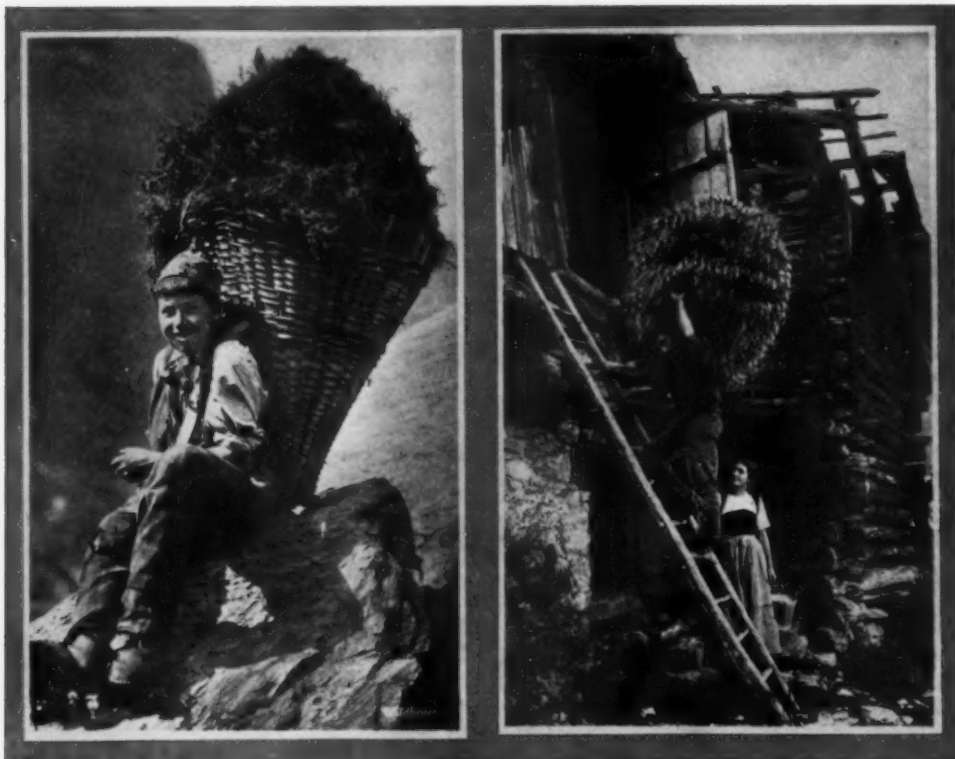
MANY HOMES AND CHURCHES IN SWITZERLAND ARE ARCHITECTURALLY INTERESTING AND IN HARMONY WITH THE MOUNTAIN BACKGROUNDS

*The School Arts Magazine, November 1929*

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## SWISS SCENES

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THE MOUNTAIN FOLK OF THE ALPS GATHER THE FRAGRANT MOUNTAIN GRASS AND STORE IT IN THEIR GENEROUS LOFTS AS WINTER FOOD FOR THEIR CATTLE



THE WIDE SNOW FIELDS IN THE ALPS ARE IDEAL FOR SKIING AND OTHER WINTER SPORTS

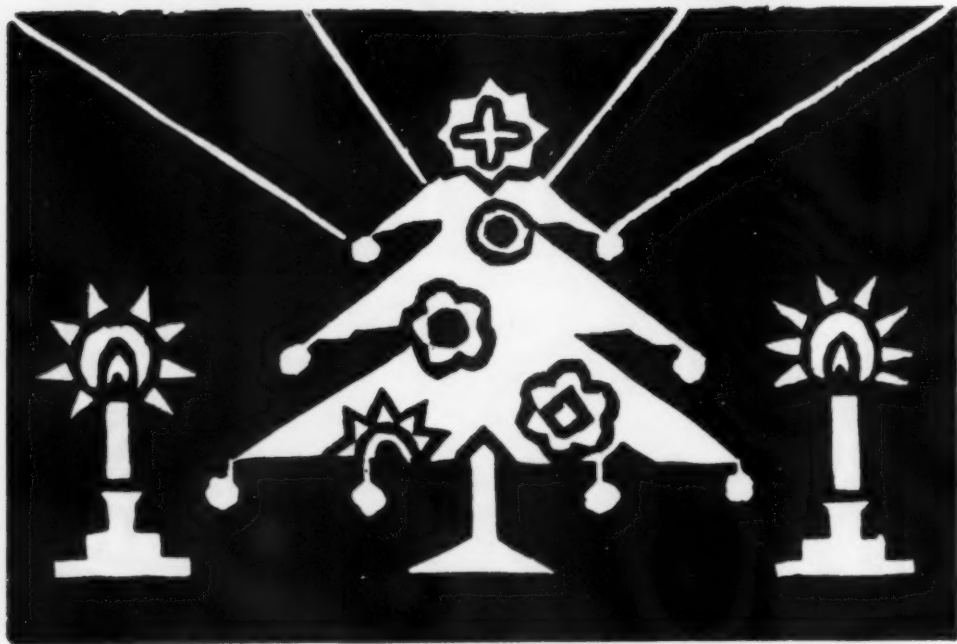
*The School Arts Magazine, November 1929*





WOOD BLOCK CHRISTMAS ILLUSTRATIONS MADE BY STUDENTS  
UNDER THE DIRECTION OF WILLIAM S. RICE, OAKLAND, CALIFORNIA

*The School Arts Magazine, November 1929*



TWO BLOCK PRINTED CHRISTMAS CARD DESIGNS MADE BY  
STUDENTS OF WILLIAM S. RICE, OAKLAND, CALIFORNIA

*The School Arts Magazine, November 1929*



QUAINT WOOD BLOCK ILLUSTRATIONS FOR A CHRISTMAS CARD OR A  
GIFT BOOKLET. BY STUDENTS OF WILLIAM S. RICE, OAKLAND, CALIFORNIA

*The School Arts Magazine, November 1929*



A GROUP OF ARTISTICALLY CARVED ANIMALS CUT IN WOOD IN A BOLD MANNER NOW REPLACING THE OLD TYPE OF WOOD CARVING IN SWITZERLAND

*The School Arts Magazine, November 1929*



A GROUP OF DECORATIVE WOODEN TOYS WHEREIN THE CARVINGS  
ARE HAND COLORED OR COLORED IN THE WAX BATIK MANNER

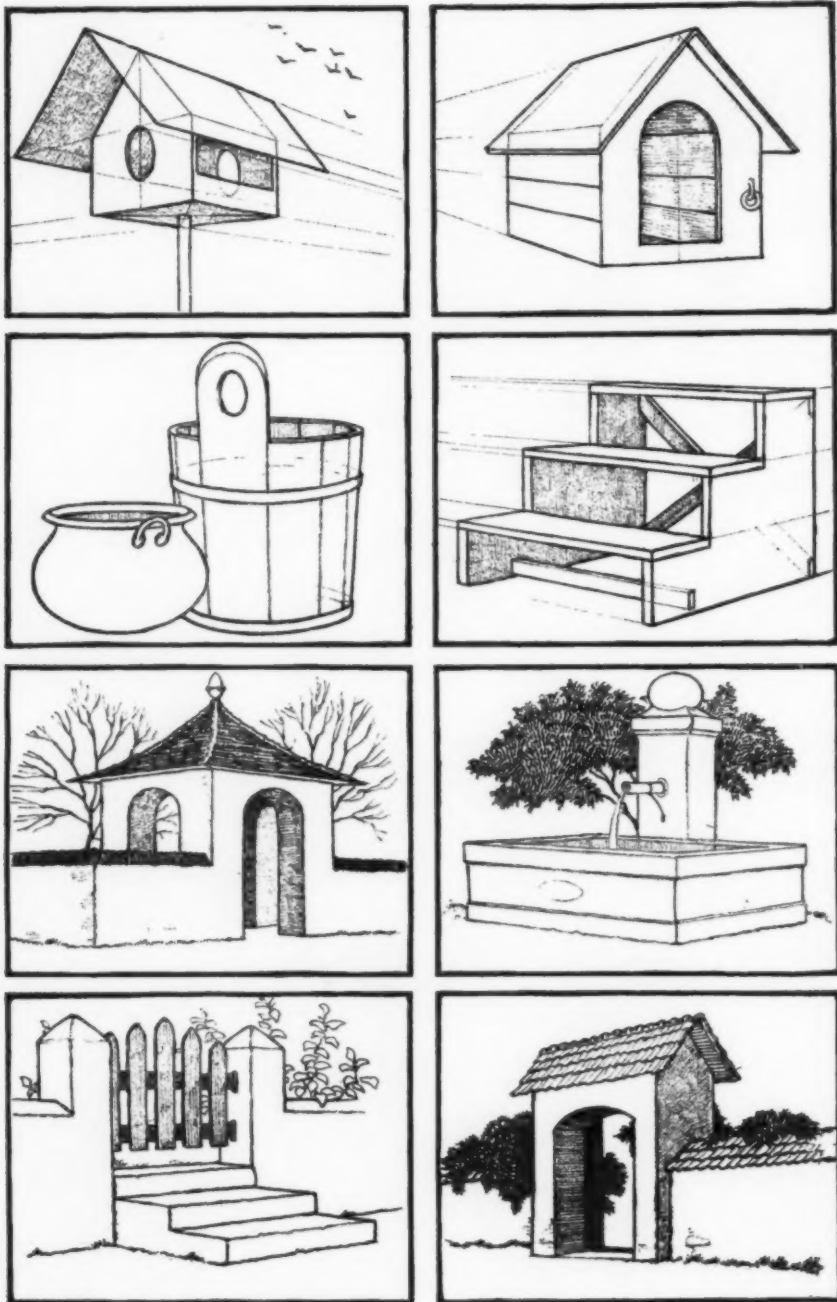
*The School Arts Magazine, November 1929*



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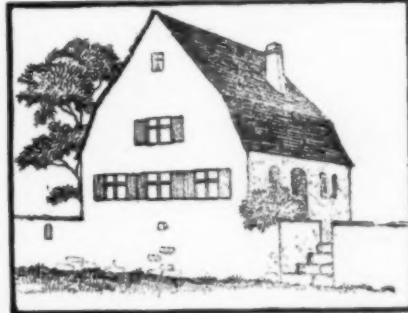
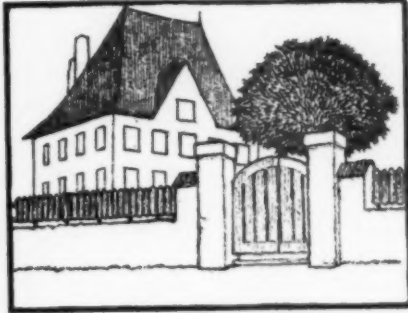
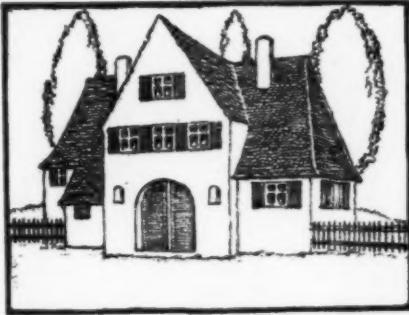
PERSPECTIVE STUDIES

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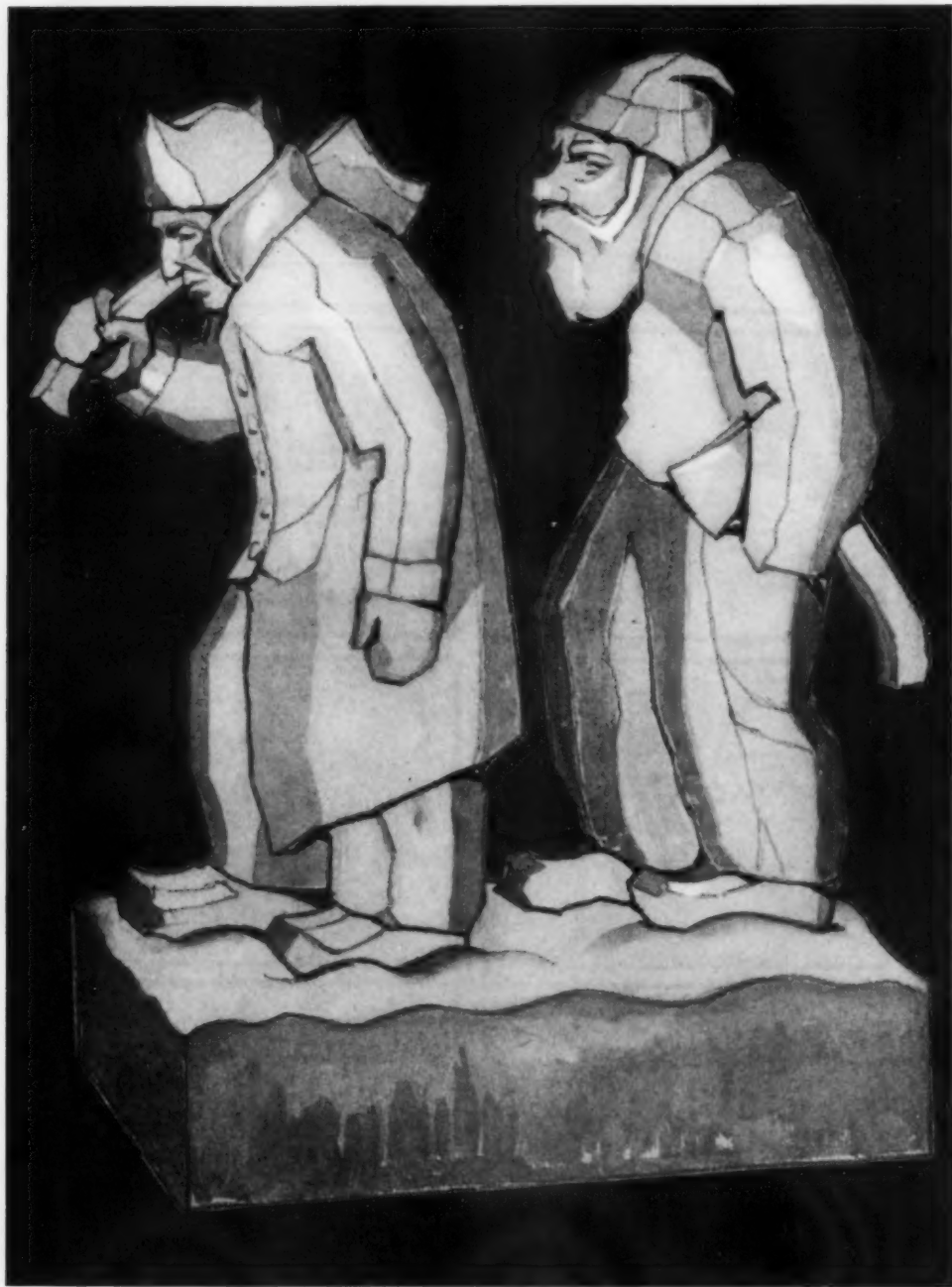
PERSPECTIVE STUDIES FROM SWISS TEXT BOOK USED IN ART EDUCATION

*The School Arts Magazine, November 1929*



A GROUP OF MODERN AND OLD TYPE SWISS HOUSES USED AS PENCIL SUBJECTS IN THE TEXTBOOKS ON ART IN SWITZERLAND

*The School Arts Magazine, November 1929*



THE "WOOD CHOPPERS," A BOLD PIECE OF WOOD SCULPTURE  
FROM THE SCHOOL OF WOOD CARVING AT BRIENZ, SWITZERLAND

*The School Arts Magazine, November 1929*

## SWISS EMBROIDERY



Swiss embroidery is especially charming  
in its white-tracery patterns against  
darker backgrounds.

*The School Arts Magazine, November 1909*

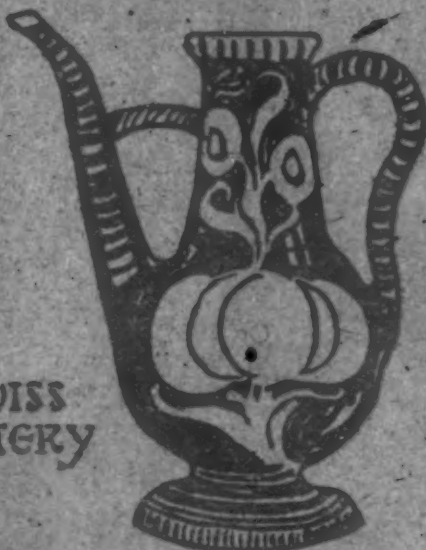
PLATE I.



SWISS  
CARVED  
PANELS



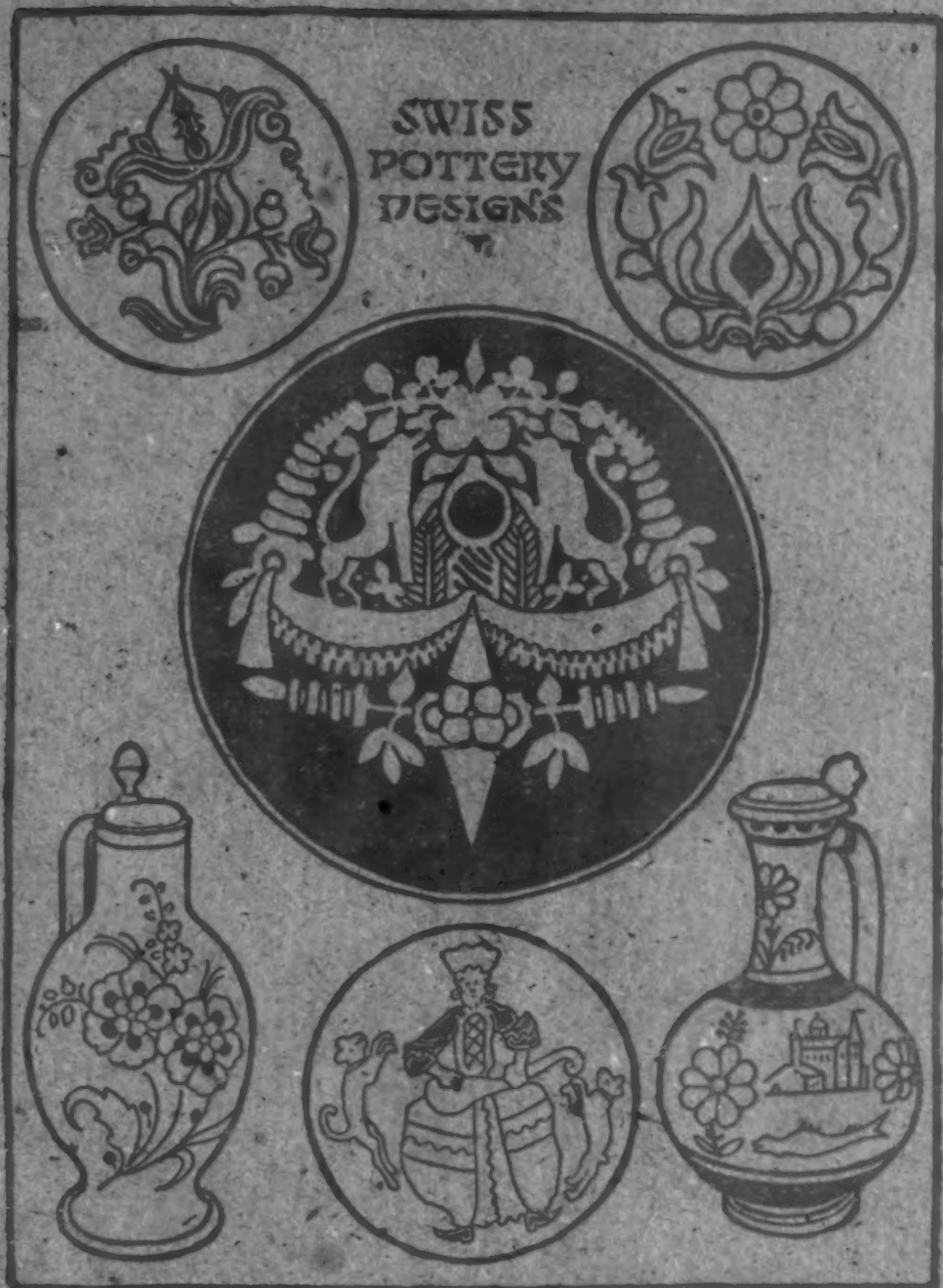
SWISS  
POTTERY



The wood carved furniture panels and old pottery of Switzerland are to be found decorating the interiors of many Swiss homes.

The Swiss Arts Magazine, November 1912.





The designs on Swiss pottery are developed from flower and landscape forms and quaint figures are also used.

*The School Art Magazine, November 1925*

PLATE 3



Bold carved figures showing peasant types come from the crafts school at Brienz, Switzerland.

*The School Arts Magazine, November 1923*

PLATE 4

WOOD CARVED  
TOYS  
Switzerland



Animals and birds are carved with the  
tool marks carefully patterned in pleas-  
ing cuts by the wood carvers of  
Switzerland.

The School Arts Magazine, November 1933

PLATE 5



Little houses of Switzerland are like  
picture book dwellings.

*The School Arts Magazine, November 1920*

PLATE 5



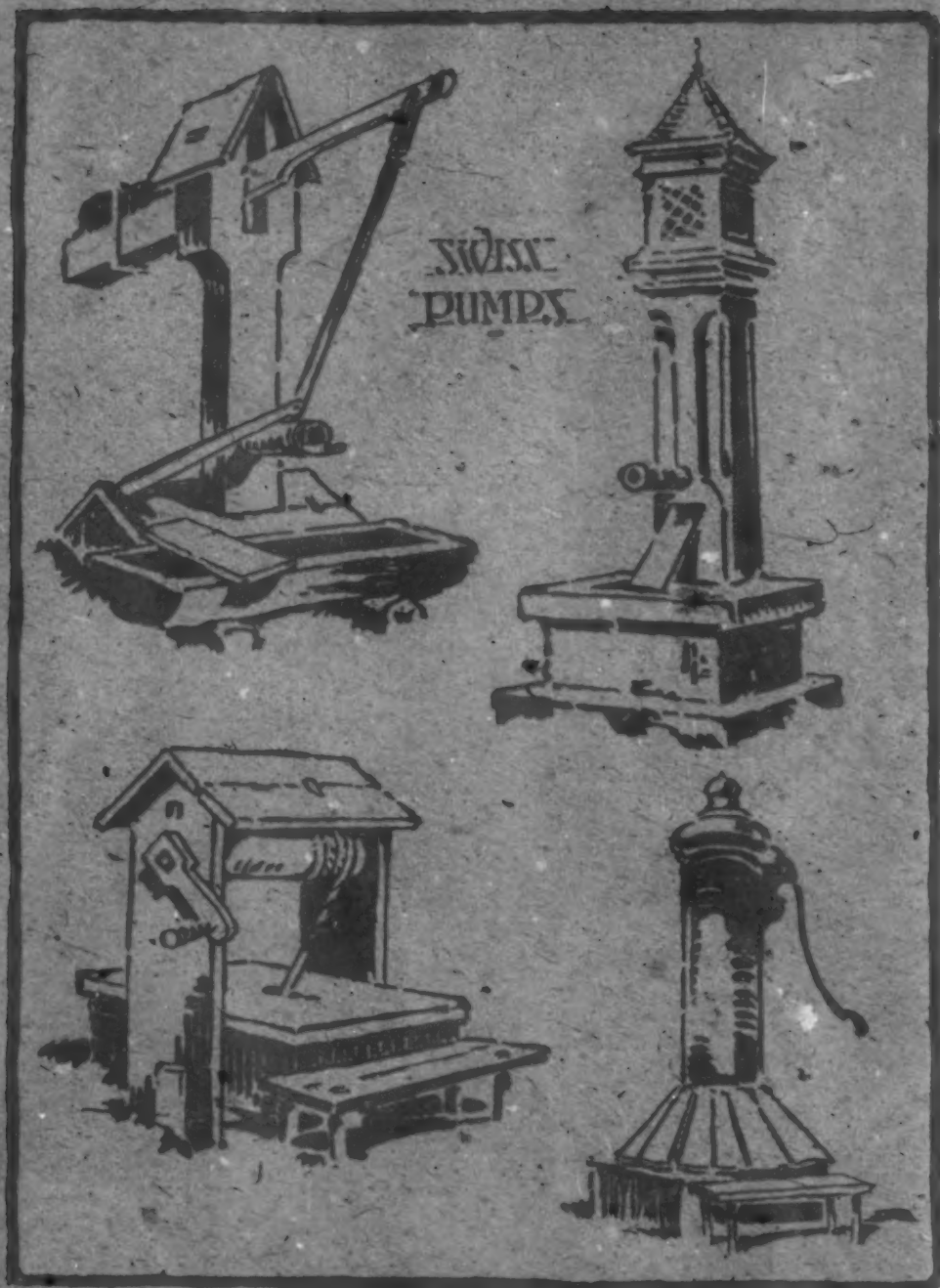


The towers of Switzerland are always pleasing to the eye and harmonize with the towering mountain peaks that are to be seen in the background.

*The School Arts Magazine, November 1900*

PLATE 7





The old wells of Switzerland are of many  
types but always artistic.

*The Swiss Arts Magazine, November 1920*

# ART FOR THE GRADES



HELPS IN TEACHING  
ART TO THE CHILDREN



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## Uses for Old Magazines in Grade School Art Work

VIVIAN SHAW

*Supervisor of Art, Newport, Washington*

THE following articles are samples of the attractive and durable toys and decorations that can be made from old magazines.

Each magazine used should have the wires that hold the magazine together taken out and the pages taken out separately.

When making cylinders take one, two, or three pages, and when these are ready to roll, slide the outside page about one or two inches ahead of the others. This pastes over the others at the last and holds the cylinder strongly.

Materials needed mostly in making these toys are: A ticket punch that makes small round holes, a roll of passe-partout tape, and some strong string. The tape should be black.

### DIRECTIONS FOR MAKING DOLLS (No. 1)

1. Legs and arms. Roll two or three magazine pages into each cylinder the

size desired for legs or arms. Cover with colored paper, paint, or a colored page of the magazine.

2. Feet and hands. Cut medium weight cardboard into any desired shape for feet and hands. Punch two holes in the center of each, about one-half inch apart.

3. Head. Bundle up tightly enough waste paper or magazine sheets to make a hard ball of paper the size desired for a head. Wrap this tightly in another sheet of plain paper and seal the wrapper with pasted strips of paper about one inch wide. Stretch a piece of Dennison crepe paper over this and seal closed with strips of pasted paper or paper tape. Paste on the eyes and mouth. (See note.)

4. Hair. Unroll a fold of crepe paper three turns and cut this off. Cut this piece of paper so that it makes three strips the width of the crepe paper, or

20 inches in length and about 6 inches wide. Cut the strips in two crosswise so that each is about 6 inches by 10 inches. Fringe this by cutting one-fourth inch strips parallel to the 6-inch edge. Fold the fringe once more so that it is 5 inches long instead of 10 inches. Pin this in place on the head to look like hair when the fringe is turned back and shaken slightly. (At first, while pinning on the "hair" the fringe will hang over the face. It has to be turned back after it is fastened in place.) Pull down over face a few strips of the fringe, trim off the ends, and paste in place to represent "bangs" or curls over the forehead.

5. To fasten parts together. Cut strings four times the length of the legs and four times the length of the arms. String each leg and arm by beginning, for instance, at the top of the leg, then send one end of the string down the leg and down through one of the holes in the foot, up through the other hole in the foot and up the leg again. Let both ends of the string extend beyond the top of the leg equally. When legs and arms are strung, tie the leg strings together at the top of the leg and tie the remainder of the strings around the head, to hold the legs firmly to the head. If these strings are tied tightly over the place where the "hair" is fastened on, they will hold the whole doll more firmly. Place one arm on each side of the legs and wrap the arm strings around the head in the same groove as made by leg strings. Tie tightly. When cutting off any remaining string that is too long, leave one or two inches to wrap around the other strings. This will be used to re-tie or tighten the strings should they come loose.

A hair ribbon of tissue paper, hat, or flowers in hair, aid in keeping hair from doll's face.

Dresses may be made of strips of crepe paper about 8 inches by 18 inches, the long way of the strip being cut the long way of the roll of crepe paper. Cut a fancy edge along one long side. Cut a fringe about one inch deep on the opposite edge and gather with a needle and thread. Tie around the top of the doll's legs. Pull the fringe down to look like a ruffle or collar. The dress may then be decorated with corsages or whatever is desired.

When complete the dolls will stand alone.

#### DIRECTIONS FOR DOG (No. 2)

1. Make legs like those on the doll.
2. Make body a short cylinder. Roll slightly larger and use one more sheet of magazine paper than for the legs.
3. Punch two holes in each end of "body" cylinder about one-half inch apart on "bottom side," then opposite these punch two more so that strings can go straight up through these opposite holes.
4. Cut two small rectangle cardboards a little larger than twice the size of end of leg cylinder. Punch, in each, two holes, parallel with the longer sides, about three-fourths inch apart. Make feet. Punch two holes in each.
5. Make a cardboard head. Punch two holes in the center about one-half inch apart.
6. Make a cardboard circle with a tail drawn on it. The circle must be a little larger than the end of the body cylinder. Punch two holes in center of circle about one-half inch apart.
7. To fasten on the legs: String the



THESE MODERNISTIC TOYS MADE FROM OLD MAGAZINES RESEMBLE THE FASHIONABLE FRENCH TOYS AND ARE EASY FOR A CHILD TO MAKE AND DURABLE ENOUGH FOR ACTUAL PLAY. VIVIAN SHAW TELLS HOW TO MAKE THEM IN THE ACCOMPANYING ARTICLE

*The School Arts Magazine, November 1929*



legs like the legs of the dolls. First, put both strings of each leg through the hole on bottom of body then straight on through the top hole. When the two back legs are strung through the body cylinder, tie these tight enough to flatten the body cylinder slightly. This keeps the legs fastened firmly. Do the front legs likewise.

8. To fasten the head and tail: Put string through the holes in the head. Pass ends of string through the body cylinder, through the holes in the tail and tie tightly. Stick short ends of string back through holes in tail to hide. Make a tissue paper bow for back of dog's neck. Paste eyes and mouth on head.

#### DIRECTIONS FOR SOLDIER (No. 3)

1. Make a cylinder. Cover this.
2. Make a paper circle about five inches in diameter. Cut a radius in it. Pull this up into a cone the size desired for a hat. Paste shut. Flatten out so that it more nearly resembles a soldier hat.
3. Paste to the cylinder eyes, mouth, buttons, and other decorations to make the cylinder look "soldier like." If the cylinder is quite large in diameter, it needs no base to make it stand alone.

(Other toys not made from magazines)

#### DIRECTIONS FOR DOLL (No. 4)

1. Fold four long narrow strips and one wide strip of paper as a fan is folded. Cut a large cardboard head or circle. Draw or paste on hair, eyes, nose, and mouth. Paste two narrow strips to one end of paper. Paste the other end of the wide strip to the head. Paste the remaining two narrow strips to the head at either side of the wide strip.

#### DIRECTIONS FOR CLOWN (No. 5)

1. Cut a doll about 5 or 6 inches tall, on the fold.
2. Cut a slit on the fold from the ankles to the chin of the doll.
3. Fold two long strips of paper into folds, like a fan, that are large enough to barely slip through the slit in the doll. Place the two different colored folded papers next to each other, slip through the slit, paste the sides together, and last, paste the two pieces to either or both sides of the doll. Draw on a face, paste a cap on both sides of the head, and ruffles made similar to the body may be inserted at foot of cap and at the neck.

#### DIRECTIONS FOR SOLDIER (No. 6)

1. Make cylinders, desired length, of magazine pages and cover, for legs, body, and head.
2. Make feet. Punch two holes in center of each, one-half inch apart.
3. Make a cardboard rectangle a little larger than the tops of two legs placed side by side. This is for hip joint. Make a cardboard rectangle two times the length of the hip joint for a shoulder joint. Punch two holes in center of each, lengthwise, about one-half inch apart. Also punch two holes, crosswise, about one-half inch apart and about three-fourths inch from the ends of the shoulder piece. Make a cardboard circle for a hat a little larger than the top of the head cylinder. Make a pair of smaller circles for hands, then punch two holes in hat and hands about one-fourth to one-half inch apart.
4. String the legs as for the doll. Put strings of the legs through the holes in the hip joint, through the body, the shoulder joint, the head, the hat, and tie tightly. Push short ends of strings



back down the holes in the hat. String the arms as for the dolls' arms, then through the holes at the ends of the shoulder joint and tie. Treat ends of the strings the same as before.

5. Paste a strip of paper around the top of the head to represent hair or a cap. Paste on eyes, nose, and mouth. Any other decorations desired may also be pasted on various parts of the body.

## Making Blackboards Pay Dividends

KENNETH MANNING

*Stanford University, California*

A FEW ounces of water, a handful of broken chalk, two brushes, and a sponge can make schoolroom blackboards pay dividends and remove much of the labor from blackboard drawing. Through this simple equipment blackboards may become quite as versatile mediums as any available for illustration. The very familiarity that has so nearly brought them into contempt thus makes them accessories of no inconsiderable excellence.

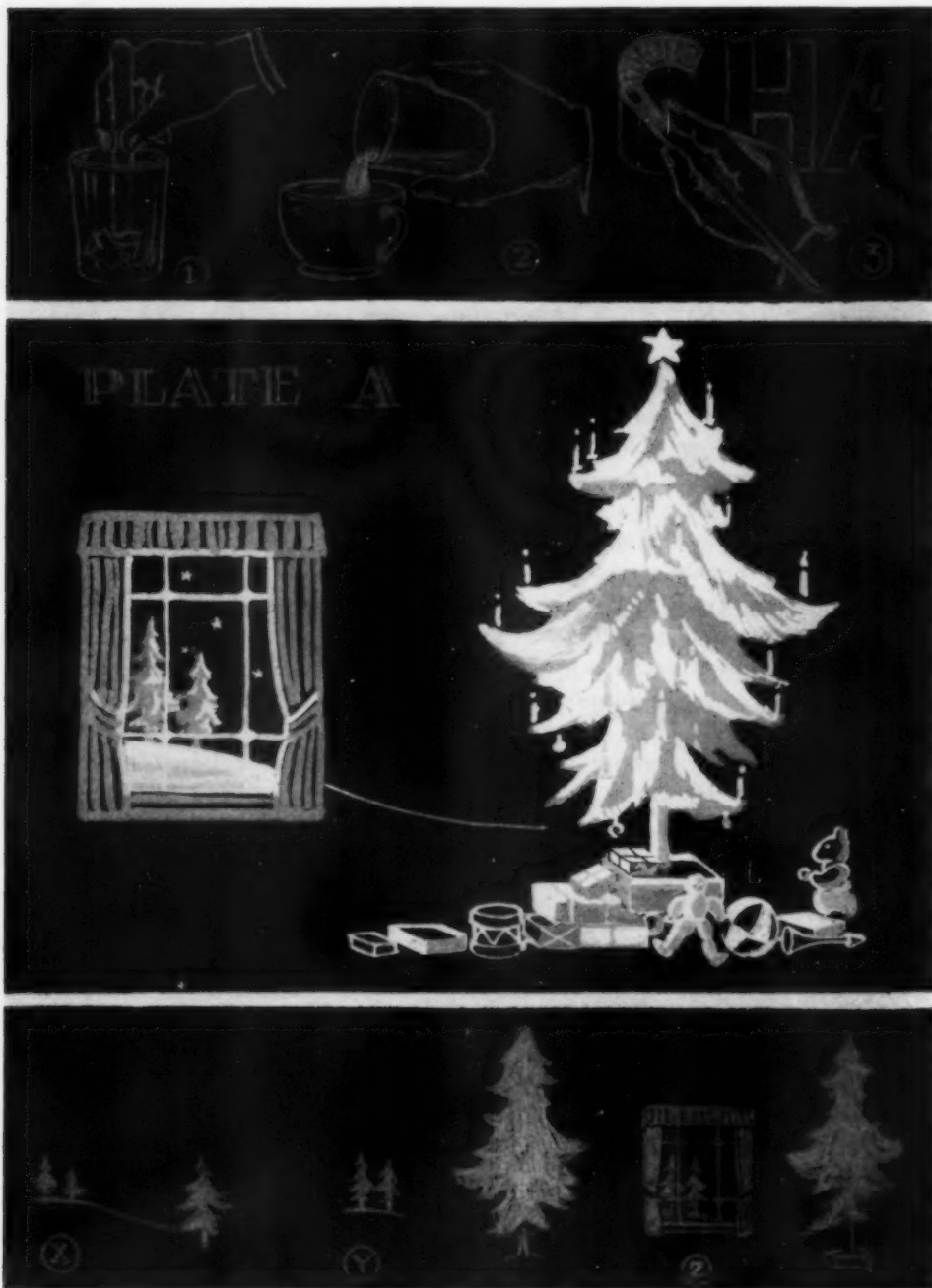
While blackboard drawing is often laborious because of murky or glazed boards, blackboard *painting* is easy, and blackboard stenciling simpler still. It is not a new process but rather the combination of processes already familiar to every teacher—processes simple in themselves but producing an area of results bounded only by the ingenuity and originality of the instructor.

The material used is a by-product of the schoolroom—broken or worn-out pieces of chalk accumulating in the trays to be discarded by the janitor. If chalk painting appeals as having possibilities, set aside a box for the purpose and begin to collect these pieces of chalk.

From this ever-present supply take enough to half fill an ordinary drinking

glass or fruit jar if a larger quantity of liquid chalk is desired. Cover the chalk with water and allow fifteen or twenty minutes for absorption. Then as suggested in Figure 1, Plate B, pulverize and stir the chalk, adding the water necessary to produce a creamy liquid. This is the stock supply of liquid chalk for the blackboard, and it will keep indefinitely either covered or uncovered. If, however, it is allowed to stand for considerable time, more water must be added to bring it back to its creamy consistency. Placed upon the blackboard, this liquid, when wet, seems muddy and without contrast. When dry it will have all the snap and contrast of chalk at its best.

If the illustration to be placed on the board is to be semi-permanent, merely add a small amount of mucilage to the amount necessary and danger of erasure will be reduced in proportion to the amount of mucilage added. Since mucilage will, if exposed to the air, cause the chalk to cake in the bottom of the container when dry, it will be found best to keep chalk to which mucilage has been added in an air-tight jar. Remove designs made with this solution by washing the blackboard thoroughly with a wet rag.



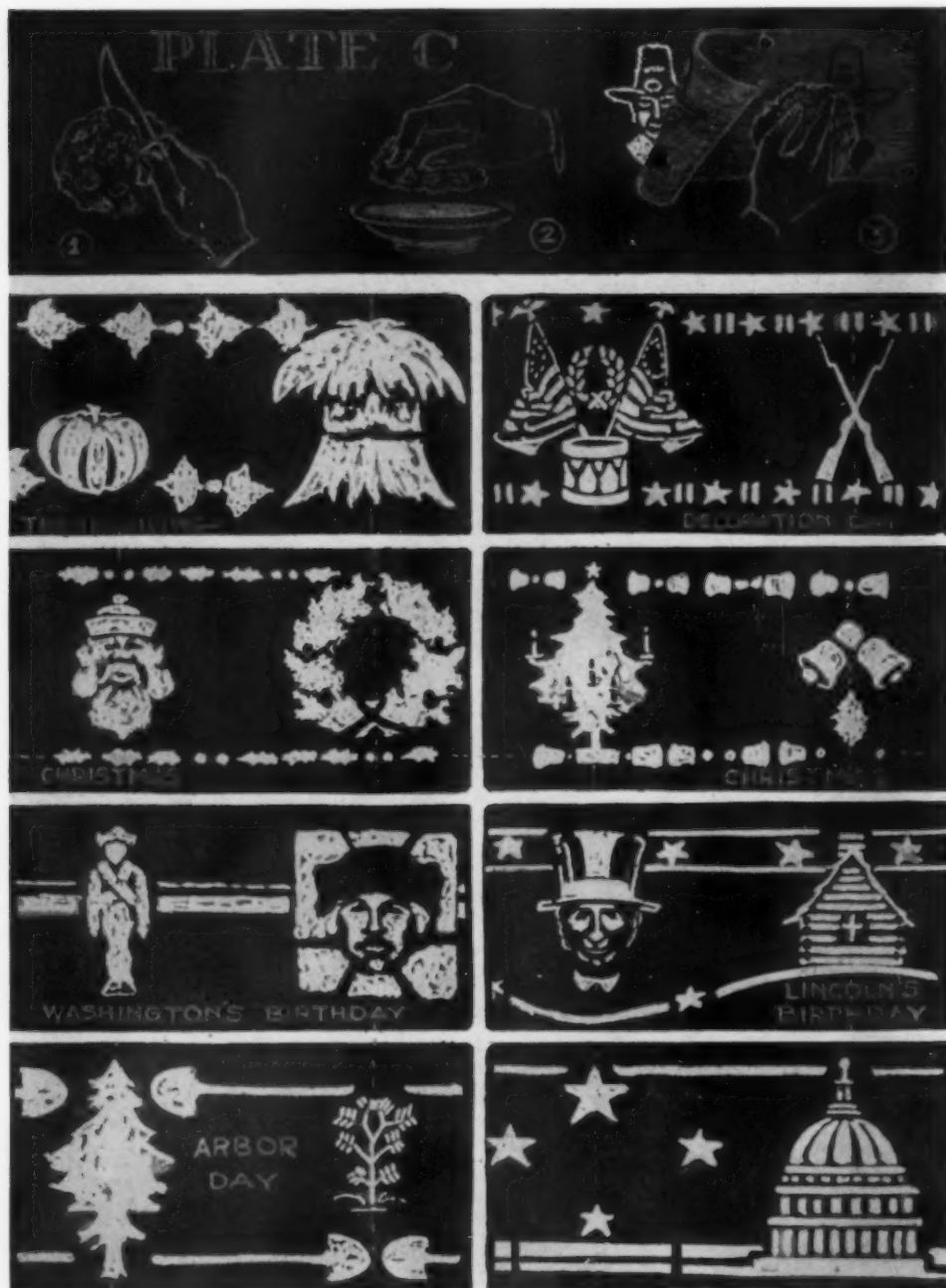
THESE SKETCHES IN EITHER WHITE OR COLORED CHALK ARE PAINTED DIRECTLY ON THE BOARD WITH A BRUSH, AS DESCRIBED IN THE ACCOMPANYING ARTICLE BY KENNETH MANNING, STANFORD UNIVERSITY, CALIFORNIA

*The School Arts Magazine, November 1929*



STENCILS CUT FROM BUILDING PAPER ARE MOUNTED ON THE BLACKBOARD, AND LIQUID CHALK TO FILL IN THE OPEN SPACES OF THE STENCIL IS APPLIED BY THE SPATTER METHOD, AS DESCRIBED BY MR. MANNING IN THE ACCOMPANYING ARTICLE

*The School Arts Magazine, November 1929*



THESE DESIGNS ARE STIPPLED THROUGH A STENCIL WITH A SPONGE CUT IN HALF AND DIPPED IN THE LIQUID CHALK. THESE ARE HOLIDAY BORDER SUGGESTIONS BY KENNETH MANNING

*The School Arts Magazine, November 1929*

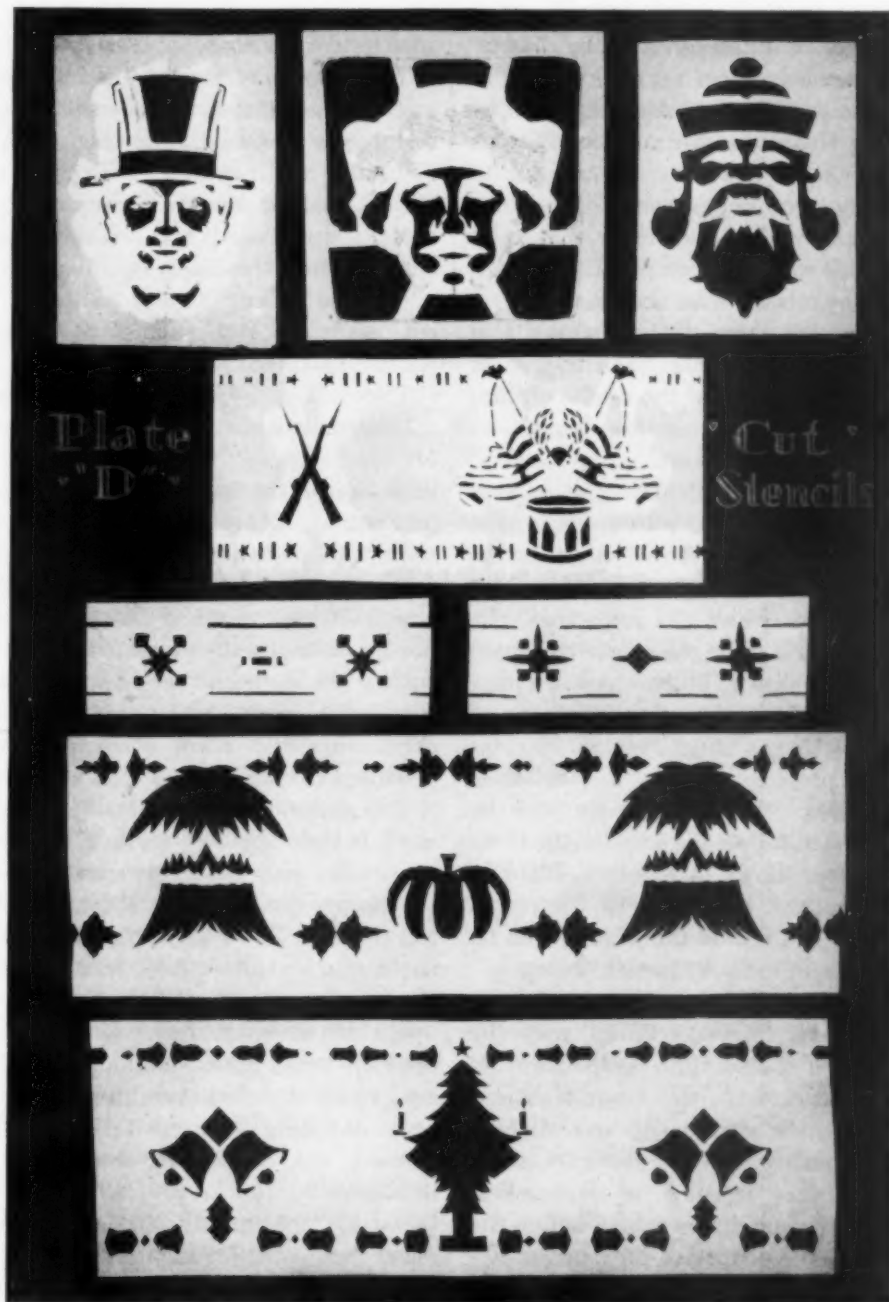


PLATE D SHOWS STENCILS FROM WHICH SEVERAL OF THE DESIGNS ON THE PREVIOUS PAGE ARE MADE. STENCILS LIKE THESE COMBINING SEVERAL UNITS OF THE BORDER DESIGN ELIMINATE EXTRA EFFORT.

KENNETH MANNING, STANFORD UNIVERSITY, CALIFORNIA

*The School Arts Magazine, November 1929*



Very satisfactory blackboard colors may also be obtained either by dissolving colored chalks in a similar manner to that used with the white chalk or by adding to the needed amount of stock white enough ordinary water color to give the required intensity. In doing this, it is well to remember that color used this way dries comparatively light, therefore mix the color accordingly.

There are three distinct methods of applying liquid chalk. Illustrative of the first of these and the results obtainable is the Christmas tree sketch on Plate A. This illustration may be done entirely in white silhouette, or, as suggested in the sketch, with green for the trees, white for the snow, yellow for the candle flame and curtains, and red for the ornaments and gift wrappings, etc. This sketch is to be placed directly upon the board with a brush. An ordinary brush such as used by sign painters and called by them a "fitch" is best.

The project itself is a Christmas "evolution" beginning early in the month with the simple scene of the three small trees shown in Figure x, Plate A, with gradual transition to Figure y. Then by addition of the window and its curtains and the box support "bringing" the tree "inside" as in Figure z, on the same page. Keen interest may be stimulated at such times as the addition of the snow to the tree (representing a snowfall), the curtains to the window, and climaxing with the decorations on the tree, the "lighting" of the candles, and for the last day of school before the holidays, the placing of the "presents." Further reality may be obtained by pasting holiday greeting cards, etc., to the sketched presents, these to be removed by the school Santa Claus. End-

less variation may be found to conform with local conditions.

The last two methods of handling are so closely associated with stencils that a few suggestions relative to them should be quite worth while. For penciling with liquid or crayon there are few better stencil boards and certainly none cheaper than the black building paper obtainable at any lumber yard. It is cut easily, is stiff enough to handle readily, and is not affected by water.

Plates B and C are both produced with stencils while Plate D is composed of the stencils themselves. Dotted lines suggest the folds necessary in their production. Plate D also suggests the units used in making the borders. By folding a piece of paper, three times the length of the unit and of the desired border width, on the suggested lines and cutting the stencil at the folds, a stencil combining several units and thereby eliminating the extra effort, may be produced.

The second method of handling liquid chalk is the "spatter" method, and the operations, after mounting the stencil in the proper place, are as shown at the top of Plate B. First, pour the liquid chalk into a shallow dish. Second, dip the bristles of a small scrub or utensil brush into the chalk; then as in Figure 3, hold the brush about one foot from the area to be stenciled and draw a pencil, brush handle or other small stick rapidly through the bristles in the direction indicated by the arrows, allowing the liquid to "spatter" through the stencil onto the blackboard. Care must be taken that the spatter is not allowed to accumulate too heavily and run down the board.

For interesting texture, the methods

shown on Plate C has native interest. As suggested at the top of the page, cut a sponge in half with a sharp knife or razor blade. Dip, as in Figure 2, the flat side of one half into the liquid and, with the stencil in place as in Figure 3, stipple the chalk through the stencil with the sponge.

Other effects may be obtained by painting a large area of the blackboard with the liquid chalk and either adding details with black tempera, or rubbing away the portions of the chalk where black lines or masses are wanted, with a damp cloth stretched tightly over the finger.

## Swiss Wood Carving

BEULA MARY WADSWORTH

*Assistant Editor, The School Arts Magazine*

GOOD morning, boys and girls. You look as if you could hardly wait to see what surprise I have brought you this time. Yes, I will undo it right away. Here it is: a bread board and bread knife from Switzerland, each carved with a wheat design. The design fits around the edge of the bread board in a fine way, doesn't it? I noticed yesterday that some of your Handicraft Club were making bread boards in the wood-working shop. You said they were to be for sale at Christmas time to raise money for your Club. Each of you had worked out a little different shape and were wishing they weren't so very plain. Of course, you want them to be so attractive that they will sell like hot cakes. Therefore, I have brought this bread set to give you a suggestion for your problem.

Now your eyes are sparkling! I know you want to learn something about wood carving and the country which is famous the world over for this form of art. Also you want to hear more about Ted and Janet who are traveling with Mother and Dad in Europe.

The happy family were in Milan,

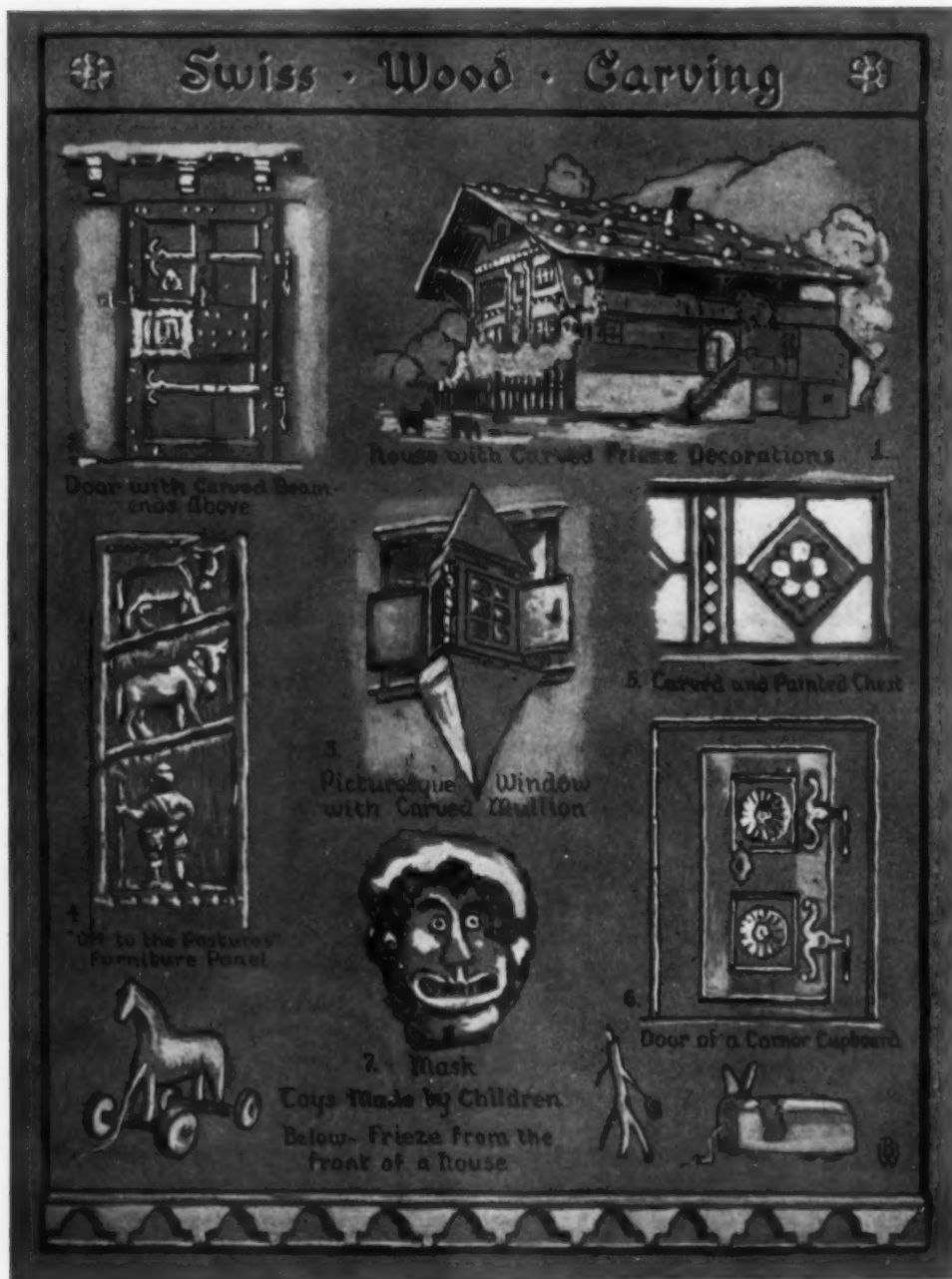
Italy, when Dad burst into the breakfast room one morning. "Hurrah," said he, "we start for Switzerland tomorrow morning at 9.30. I just met my old college friend, Tessin, whose parents live in Berne. He is sending them word to meet us and entertain us overnight. So, Ted and Janet, you are going to have the treat of being guests in a real Swiss chalet."

"What's a chalet?" echoed Ted.

"It is a house built in the Swiss style. You wait and see if you can tell what marks the Swiss style," said father. "Both of you have been so interested in Italian stone relief carving you will have open eyes for the Swiss wood carving, I am sure. It will be found inside of the house and out."

The children were all excitement throughout the next day as their train passed quickly through tunnel after tunnel and the engine climbed with steady puffing up through the curving mountain passes.

"I know how it must feel to be in an airplane," said Janet, "see the village way down there in the valley and the little huts on the mountain side."



EXAMPLES OF WOOD CARVING SKETCHED IN SWITZERLAND BY BEULA M. WADSWORTH

*The School Arts Magazine, November 1929*



WOOD CARVING APPLIED TO SIGNS BOYS WILL LIKE TO MAKE. THESE SUGGESTIONS ARE EXPLAINED IN THE ACCOMPANYING ARTICLE BY BEULA M. WADSWORTH

*The School Arts Magazine, November 1929*

"And oh, look, Dad," exclaimed Ted, "what big mountain is that with lots of snow on it?"

"That's the Jungfrau. We should see it at sunset when we go to Inter-laken. It was Ruskin, I think, who declared the two most beautiful colors in the world to be the rose-orange color of the snow on the mountains at sunset, and the rose-blue of an Alpine pasture of bluebells at sunrise."

At length they reached the city of Berne, were met by their host, and whisked away to his chalet several miles distant.

"Come on, Sis," said Ted, suddenly, "let's look at every house we pass and see how they are different from ours. There, that roof comes way out beyond the walls almost as far as our porch roof."

"We call that overhang a pent house," explained their Swiss friend.

"See the funny stones on top to hold the roof down," exclaimed Janet. "Oh, I like that window," she continued, as they passed another chalet. "It belongs in a story book" (Sketch 3).

"Yes, and see the carving on the mullion," said Dad.

"What's a mullion?" asked Ted.

"It's the post between the windows."

"How strange to carve mottoes on the front of the house. What does it say," asked Janet.

"If peace be in thy heart thy chalet will be thy place," answered Mr. Tessin.

Just then the car swung up the hilly drive to the door of the Tessin chalet. They all alighted into a garden path.

"Seeing you're interested in carving," said their host, "just walk around here where you can get a good look at the gable. My grandfather built this house

of very strong timbers and spent many a winter day carving those borders or friezes as they are called (Sketch 1). He carved those roof brackets and the brackets like those above the door. My uncle hammered out the hinges" (Sketch 2).

"We know about wrought iron," said Ted with dignity, "we saw a great deal of that in Spain."

The visitors admired the charming colors on the house. The window frames were green and the house brown. Here, too, was a carved motto painted white against the brown color of the house. The carved friezes were painted clear green, blue, and yellow.

The lady of the house gave her guests a warm welcome to their first visit in Switzerland. During their stay the children were shown many interesting things in carving. The beds in their sleeping rooms were decorated with carving. Chests where valuable clothing and other treasures were kept seemed to be very important pieces of furniture in the house. The children asked about a carved panel on a chest which showed a herdsman and two cows (Sketch 4).

"That was carved a long time ago," said the lady, "it was carved by my great-grandfather. The man is supposed to be himself with his salt pouch driving his herd up to the mountain pastures. He gave that chest to his sweetheart for a marriage chest."

Another chest that they examined was carved and painted in bright colors (Sketch 5), and a corner cupboard had two large rosettes carved on the panel (Sketch 6). Several carved chair backs of quaint peasant style were much admired. These last mentioned were stained a beautiful, soft, dark brown.



A one-legged milking stool with decorated seat, a couple of carved wooden milk buckets, and a cuckoo clock seemed to the youngsters very curious indeed.

The children showed so much interest in wood carving that they were promised a trip to the Berne museum next day to see more and finer examples of this interesting art of the common people. Also they were told they would visit some of the shops where travelers could purchase many carved novelties made by the peasants during the snow season.

Ted and Janet enjoyed the company of an old man, a relative of the Tessins, who was shut in because he had injured his foot while herding cattle some weeks before. He spent his spare time sitting in a corner of the kitchen with his carving tools. He was fond of children but also liked to tease them. Once he suddenly opened a closet door and there before the startled eyes of the children hung a mask (Sketch 7). Then they all had a good laugh over this funny face which he had carved from wood.

The old man seemed to be something of an artist and teacher. He took pleasure in showing Ted and Janet what carving tools a beginner needed (Sketch 9) and just how to hold them while working (Sketches 10, 11). He said he used wood from the fir trees that grew commonly on their mountain.

Jean, as the old man was called, was making a hanging sign for use at a farm

inn. He had carved a sheep in low relief with the background cut out or pierced. Turning to another sign that stood against the wall he said, "This old, old sign with a pike in a frame (Sketch 8) is a treasure which I borrowed and which gave me the idea for mine. You will notice that in the best carving the tool marks are left showing. The uneven surface is more interesting than if it were polished down like glass. Yes, the flat carving of design is considered better art than the high relief because it remains a part of the surface it decorates—like your coat, Ted, which fits your figure better than it would seem to if it were all covered with ruffles."

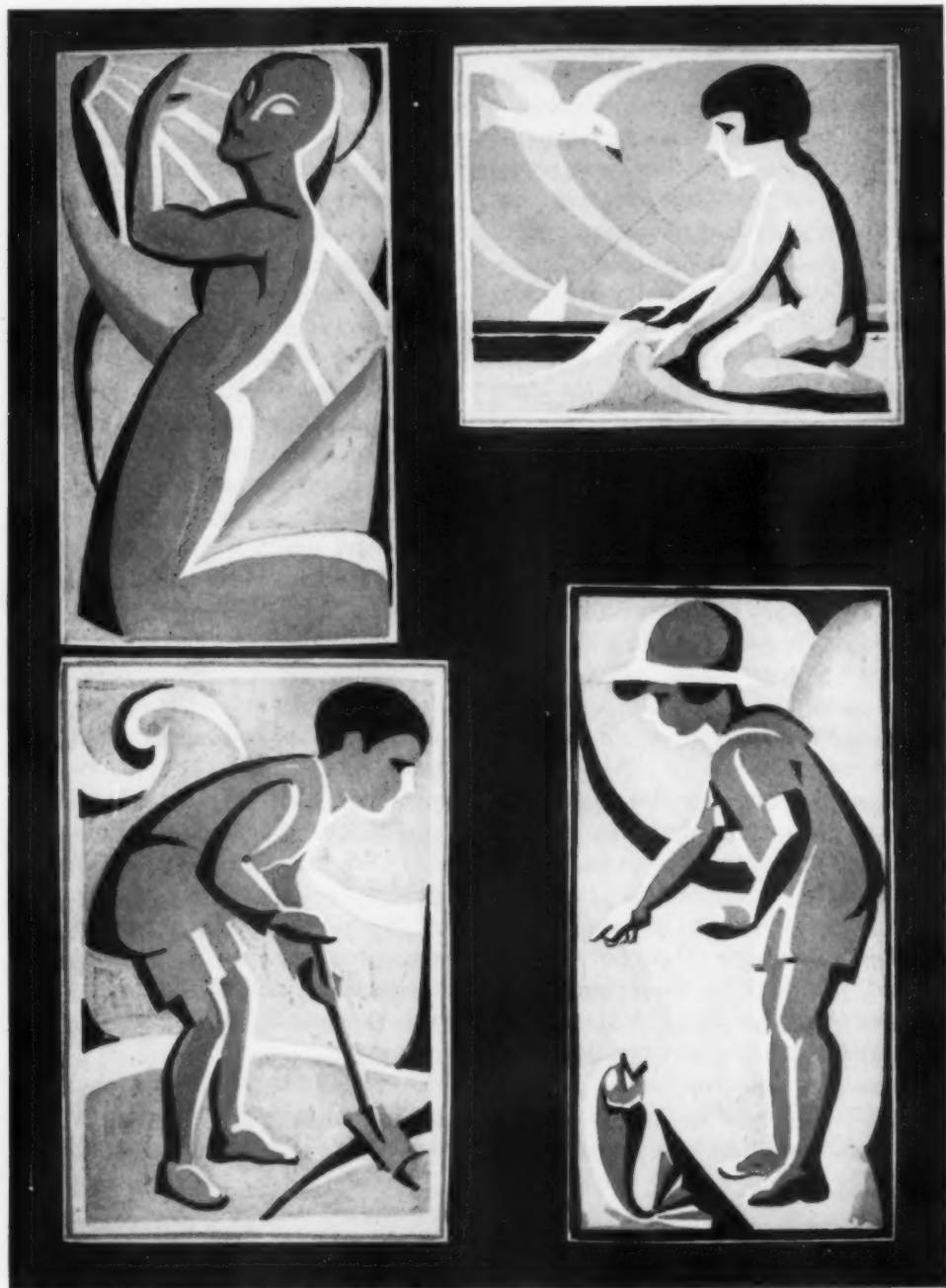
Ted and Janet watched the skilled hand of the carver for a long time. They also took much interest in some toys which he told them he had made when a small boy.

"I want to try that when I get home," said Ted, who had always loved to whittle. "I'll make a sign for our Scout shanty. The kids call it Black Cat Shanty. I'll make a Halloween cat. I'll carve out the letters and then paint them like yours. Maybe Dad and Mother will want a sign for our summer cottage at the lake."

Sketches 12 and 13 show the ideas which the two worked out together on paper.

Now, boys and girls, I must go. Good luck to you in your Club and in your wood carving. And good-bye.



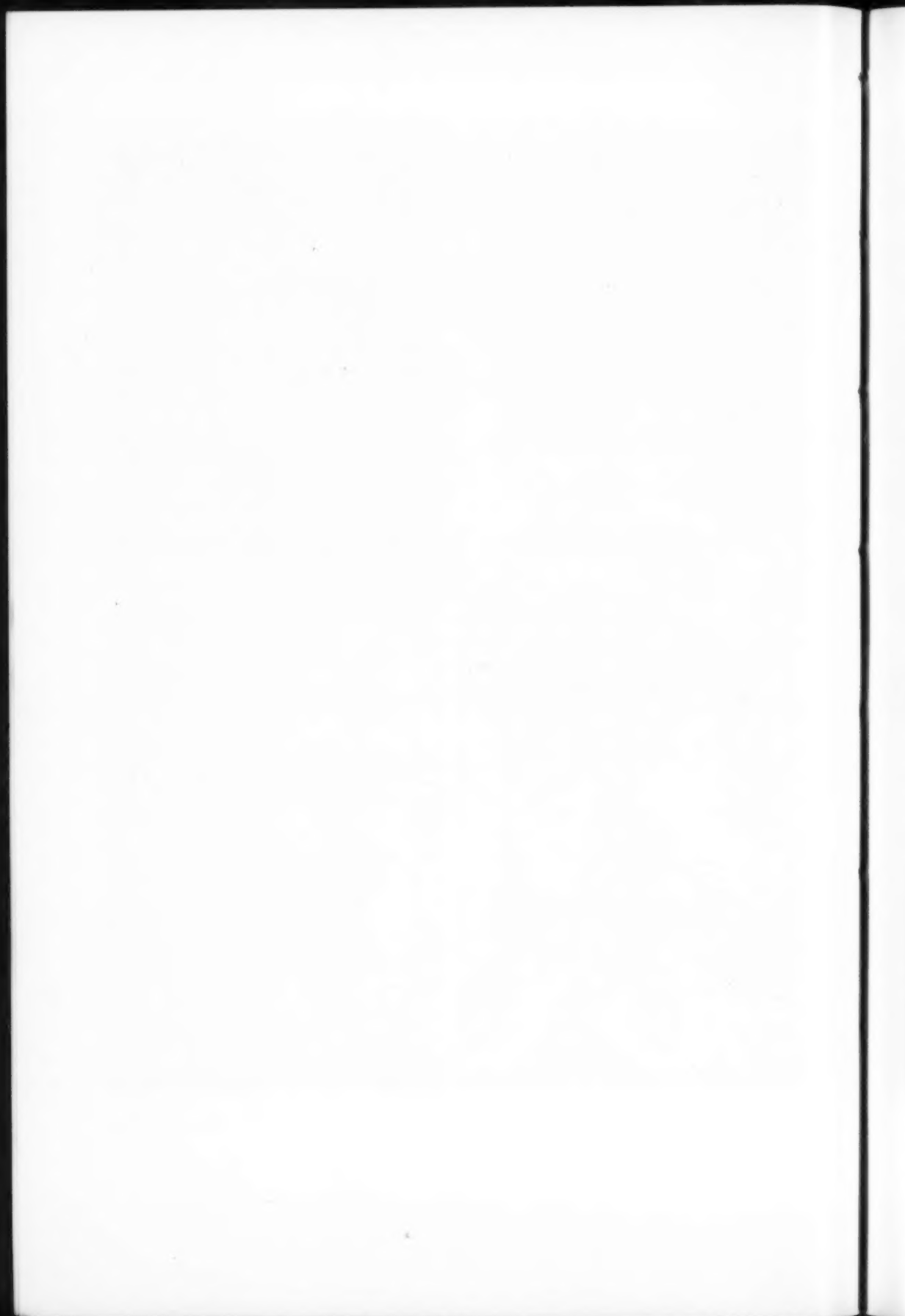


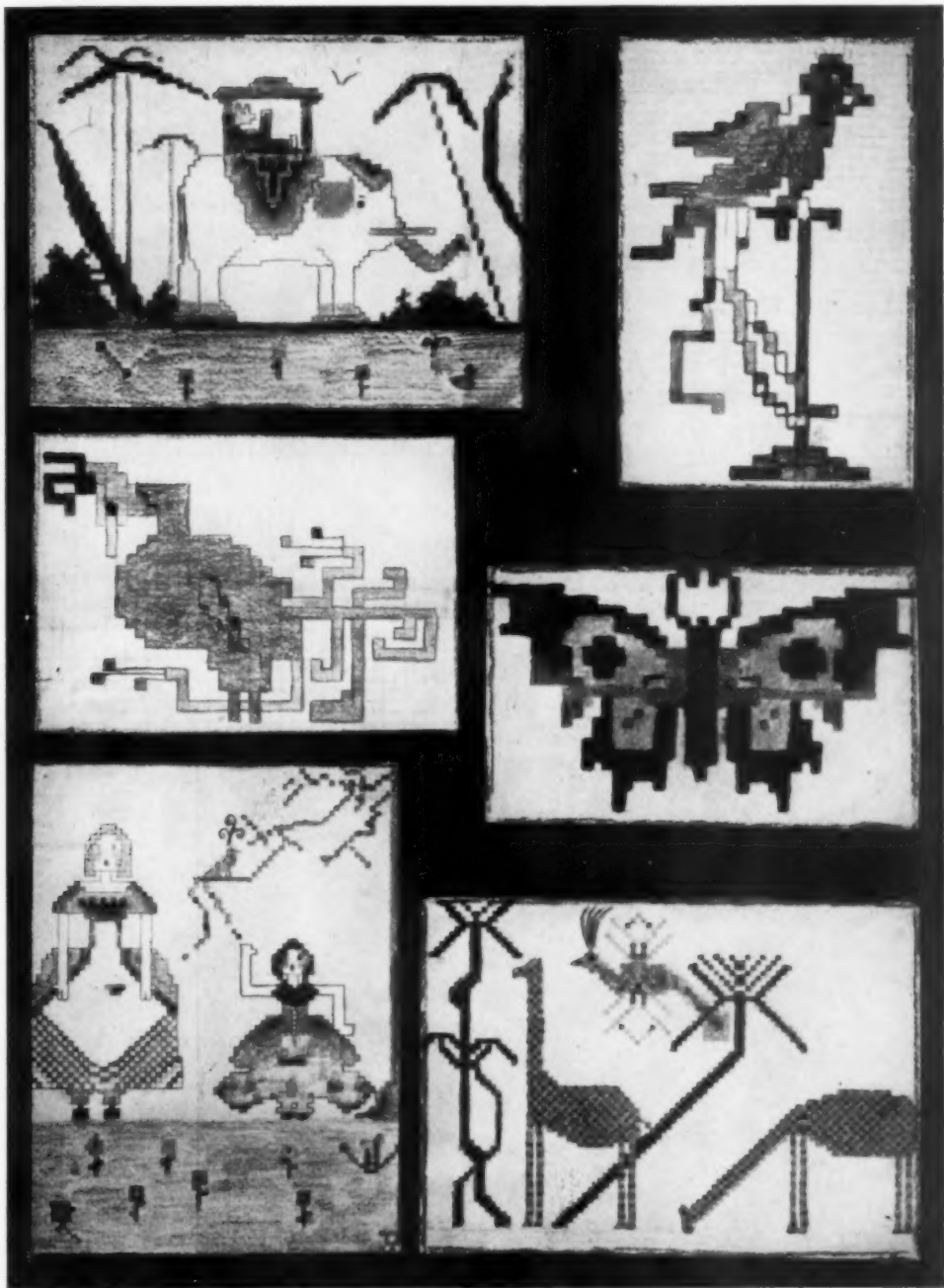
DECORATIVE PANELS IN BLACK, WHITE AND GREY TEMPERA BY MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT. THESE DESIGNS WERE ADAPTED FROM SKETCHES OF CHILDREN PLAYING IN A PARK  
*The School Arts Magazine, November 1929*



THESE UNDER-SEA LIFE POSTERS MADE BY THE STUDENTS OF NADEAN E. TUPPER, ART INSTRUCTOR OF RIPON, CALIFORNIA, INCLUDED STUDY OF REPETITION IN FORM AND COLOR, RHYTHM OF LINE, AND GOOD COMPOSITION

*The School Arts Magazine, November 1929*



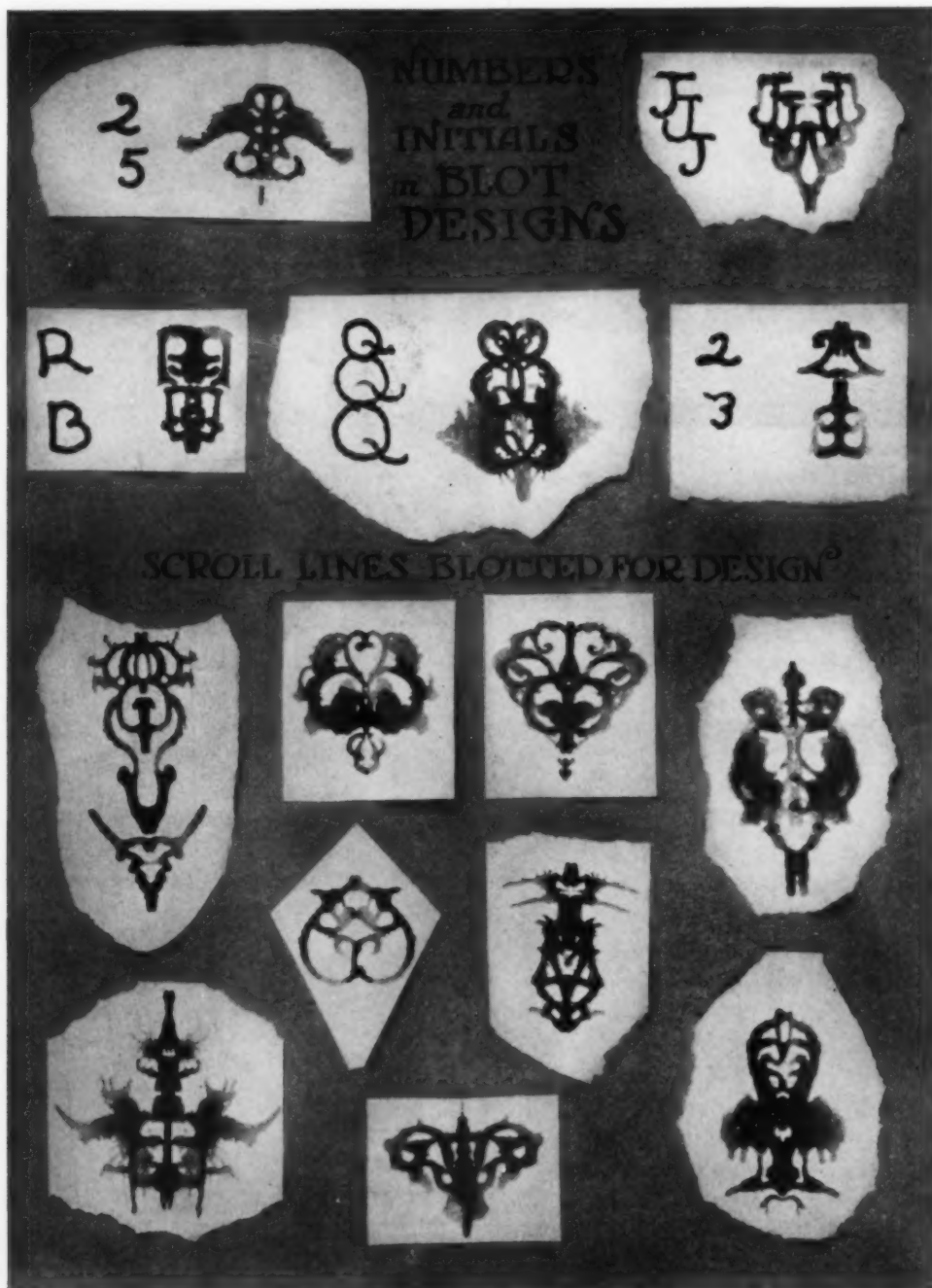


CRAYON DESIGNS ON SQUARED PAPER MAKE A GOOD ART LESSON FOR A RAINY DAY. EIGHTH OR QUARTER-INCH SQUARED PAPER IS BEST AND DESIGNS MAY BE ORIGINAL OR ADAPTED FROM SIMPLE PICTURES. MRS. J. R. MIDDLETON, BOISE, IDAHO

*The School Arts Magazine, November 1929*



## BLOT DESIGNS



NUMBER INITIALS AND SIMPLE SCROLL LINES MAKE BLOT DESIGNS. WHILE THE INK IS STILL WET, FOLD THE PAPER IN HALF ALONG ONE EDGE OF THE SCROLL LINE, PRESS THE FOLDS TOGETHER, AND THE RESULTING BLOT WILL MAKE AN INTERESTING DESIGN FORM

*The School Arts Magazine, November 1929*

## Spool Dolls

THELMA FISHBURN

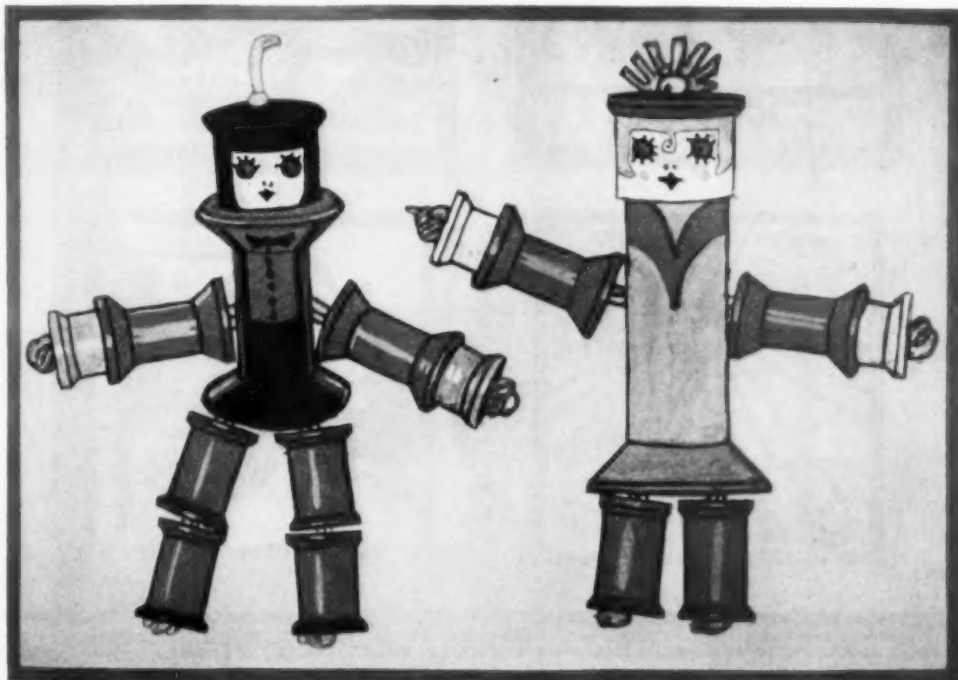
*Art Teacher, Lida Hooe School, Dallas, Texas*

CLEVER little bits of handicraft are these dolls made from spools. We saved spools of all sizes for months, and finally the work on the toys began.

Each doll requires a large spool for the head and a similar one for the body, two ordinary sewing thread spools for each leg, and one and one-half such spools for the arms and hands. The base of the head spool is cut off and the flare top may represent the cap. The flare top of the body spool may represent the collar, while the flare bottom becomes the coat-tail. One boy with an awl bored holes

through the middle of each body spool so that the arms could be fastened on. Other boys cut spools in halves for the hands and for the head.

Then the dolls were painted. We used show card colors, and each child tried to paint his the oddest. Striped vests, gay neckties and waistcoats, perky tams, coquettish eyes and spit curls changed the plain spools into colorful toys. Two coats of shellac were added and the dolls were finished, ready to vie with the beauty of the tinker toys in the manufacturing world.



DOLLS MADE FROM SPOOLS PAINTED IN GAY SHOW CARD COLORS ARE CLEVER LITTLE BITS OF HANDICRAFT FOR THE LOWER GRADES. THELMA FISHBURN, DALLAS, TEXAS



BLOCK PRINT CHRISTMAS CARDS BY PUPILS OF MARY C. GALE, COLUMBUS, OHIO

*The School Arts Magazine, November 1929*



THESE SIMPLE BLOCK-PRINTED CHRISTMAS CARDS WERE MADE BY PRIMARY GRADE PUPILS UNDER THE DIRECTION OF NELLE ADAMS SMITH, TOLEDO, OHIO

*The School Arts Magazine, November 1929*



CHRISTMAS CARDS WITH REPEATED MOTIFS AND DARK AND LIGHT SPOTS ARRANGED TO GIVE VARIETY ARE AN INTERESTING PROBLEM FOR THE LOWER GRADES. JESSIE TODD AND ANN VAN NICE, CHICAGO, ILLINOIS

*The School Arts Magazine, November 1929*



## Christmas Cards

JESSIE TODD AND ANN VAN NICE

*University of Chicago Elementary School, Chicago, Illinois*

WHEN Christmas rolls around each year, we try to think of different ways to approach the time-worn problem, the making of Christmas cards. Because many teachers like wood blocks, they plan problems in that medium for children in the elementary school. Some of the teachers little realize that most of the children throw the wood block cards in the waste basket and buy Christmas cards to give away, or draw pen and ink or water color cards in detail. The design which is simple enough to be cut is too simple to please the fifth or sixth grade child. He is still in the stage of appreciating detail more than simplicity.

Are we doing the wisest thing, to force an adult's appreciation on a child? Should we lead him along in the style which he appreciates gradually, step by step, a little higher as he is able to climb? Since a child, when left to himself draws detailed designs, let us give him some opportunity in school to work out problems in the way he likes.

The illustrations show one such problem. The directions given were as follows: Draw three children alike; arrange the dark and light spots in the two end figures just alike. Make the center figure different. If the legs on the end figures are light, make the legs

on the middle figure dark. If you make the legs on the end figures dark, make the legs on the center figure light. If you make the hair on the end figures light, make the center one dark. These illustrations were shown to the children, who were told to use different ideas such as the following, or other subjects suggested by themselves.

1. Three Red-caps carrying bags and Christmas packages.
2. Children holding Christmas trees.
3. Back views of children looking in store window full of toys.
4. Back views of children putting trimming on the Christmas tree.
5. Boys holding funny Jack-in-the-box.
6. Three birds singing on a branch.
7. Three funny Jacks-in-the-box.

Then helping children to draw little children, let us show them how to draw pretty faces on the children and faces as realistic as possible, as they like that type of drawing best. Children in elementary school make progress when they draw a great deal. They will not draw at home or before and after school unless they like to draw, and so the more they learn to enjoy drawing, the more successful the work will become.



## A First Grade Puppet Show

As Developed by the Class Room Teacher and Art Supervisor

CLAIRE ROGERS, *Teacher*, MARGARET A. WAITE, *Art Supervisor*  
*Long Beach, California*

THE first grade children saw a marionette show at the school and suggested that they make their own show.

Plays which lend themselves to dramatization are not always suitable for puppet performance. The play must involve little change of scenery. The scenes should be all indoors or all outdoors. There must be a limited number of characters on the stage at one time, preferably two, and not more than three. For this reason the cumulative story does not lend itself to puppet performance.

The stories of "Peter Rabbit" and "The Little Rabbit Who Wanted Red Wings," were chosen.

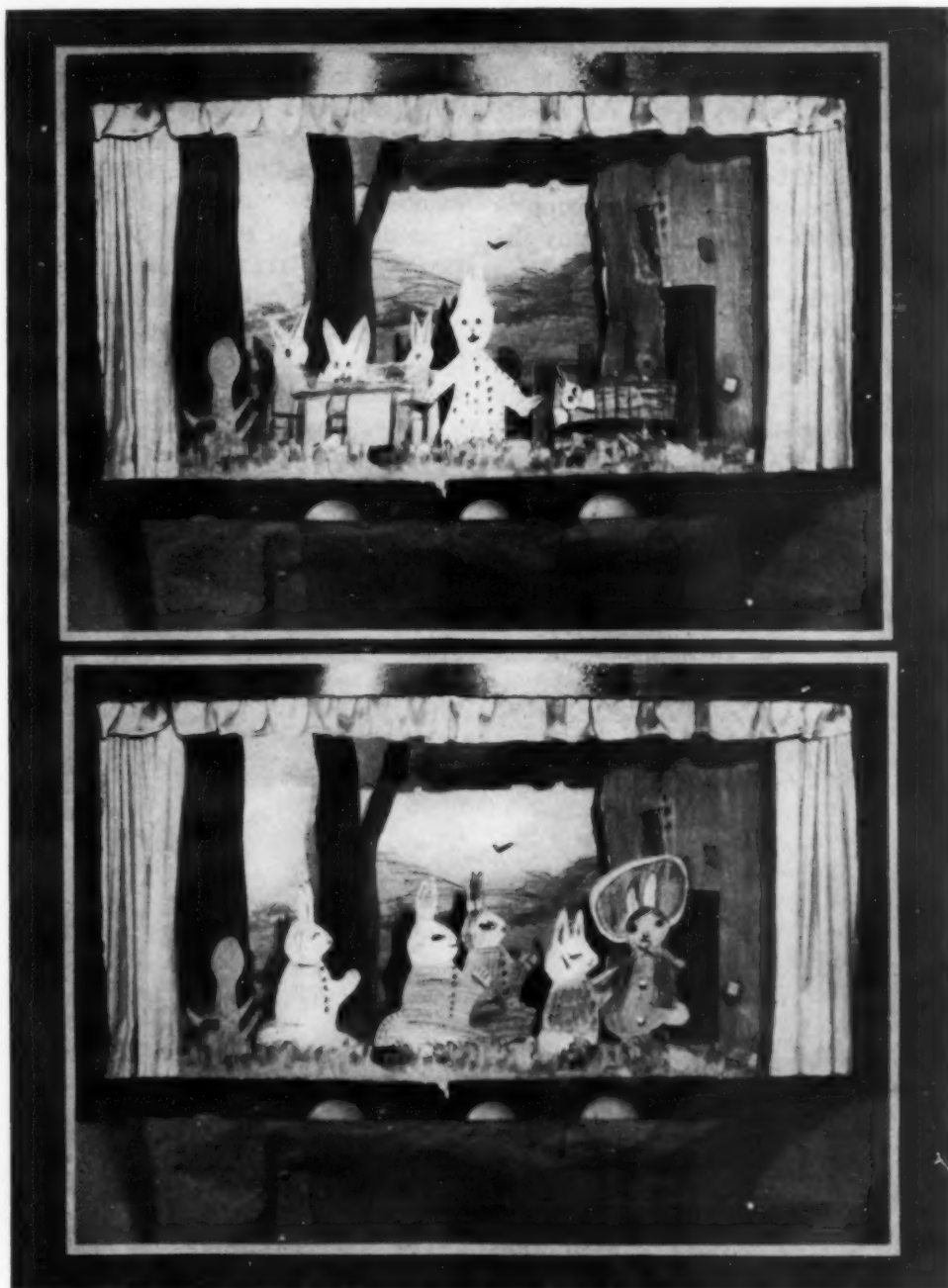
### THE MURAL

The story was told by the teacher and divided into scenes by the children. Then each scene was represented dramatically and graphically—the children's own expressions. These lessons were followed by development lessons involving representation and composition. A piece of wrapping paper a yard wide, the length of the room, was pasted on the blackboard. It was divided into large panels, one for each scene. The child who made the best picture at the desk was allowed to draw with colored chalk a large picture in the panel. It made a very effective mural.

### THE SCENERY

A great deal of illustrative material was used in the making of the scenery. Both stories were laid out of doors, which simplified the scenery problem. As several of the scenes were in the forest, many pictures of trees and landscapes were put up around the room for observation. The teacher said nothing about the pictures at first, but the following day the children were eager to talk about them. The conversation lessons which followed were directed by the teacher, so as to bring out the following art principles: subordination, center of interest, light and dark, foreground and background, distance.

Then the children suggested that they make scenery for the puppet show. The scenery was kept as simple as possible and with a minimum of changes. A large piece of heavy cardboard, on which the children drew a landscape, was not changed and served as a background for both plays. On sheets of paper, 12 x 18 inches, they drew trees. The best of these were cut out and pasted on heavy cardboard, so as to stand up. These trees were used for the wings and were not changed. For each scene there was a simple suggestion—a row of cabbages for the garden, a tree with the door cut out for the rabbit's home, etc.



PUPPET STAGE AND PUPPETS FOR PLAYING "PETER RABBIT" AND "THE LITTLE RABBIT WHO WANTED RED WINGS." A FIRST GRADE PROJECT BY CLAIRE ROGERS, TEACHER, AND MARGARET WAITE, SUPERVISOR

*The School Arts Magazine, November 1929*

## THE PUPPETS

Marionettes with their intricate strings are too difficult for little children to handle. The making of a marionette involves mechanical skill which little children do not have. The same is true of hand puppets. So these puppets were made of original drawings by the children.

As a rabbit was the principal character in each play, a live rabbit was brought to school several times. The children observed the rabbit in different positions and drew him running, hopping, standing, etc. The best of these drawings were pasted on heavy cardboard and nailed to a stick, which protruded at least a foot from the bottom of the figure. These were the rabbit puppets.

Pictures of the other animals in the play were used for illustrative material. Several lessons followed and the best of these were made into puppets in the same way.

A series of pose lessons were given. It was necessary to have puppets of Mr. MacGregor, in the Peter Rabbit play. These were made showing him in different positions: running, standing, stooping, etc.

## THE STAGE

Valuable suggestions for our stage construction were received from the article, "Puppets," by Dorothy Kalb.<sup>1</sup> The stage measured 4' x 2'. It was 3'3" from the floor and built on four 2" x 2"s. The floor consisted of three boards 5" wide and one board 3" wide nailed lengthwise, with three spaces of two inches each between the boards. Down the center of each of the five-inch boards were cut grooves to insert the

scenery. A diagonal groove was cut across each end for the wings.

On the front were nailed two uprights 1'7" tall and a cross piece 3'9" long. Against this was nailed the front of the stage cut from heavy cardboard and painted black.

At the back of the stage were nailed two uprights 1'11" tall, and in about 4" from each side. They were separated from the floor of the stage by a little block of wood about an inch thick and 4" below the stage.

The children painted black the tops of several light crates which had been secured from a neighboring store. These were nailed on the outside below the stage floor and on either side. They extended out two feet on either side to the floor. Folding screens were also placed on each side. This gave the children room to move around behind the scenes without being seen.

The curtain consisted of a ruffle of cloth two inches deep glued on the cross piece and showing below the cardboard frame. A curtain hung down on each side. These were hung from an iron rod. Double strings were run through the top hem of the curtain. One string was sewed firmly to the end of each curtain, nearest the center of the stage. Thus there were two strings to operate on each side of the stage. The ends on each side were tied around two large spools, on one of which was written, "Open," and on the other, "Close."

## THE OPERATION

The children operated the puppets from underneath the stage, holding them up in the spaces between the boards of the floor. The child who held the puppet supplied the conversation for his

<sup>1</sup>THE SCHOOL ARTS MAGAZINE, November, 1925.

puppet. There were no lines learned. The dialogue was spontaneous, having been previously worked out in several dramatization lessons. It was one child's sole duty to operate the victrola, two more to pull the curtains, and another one to announce each scene.

#### THE PERFORMANCE

The group of children who made the puppet show conceived the idea of having a "real show" for another group. A ticket window was built, tickets were sold with toy money, ushers seated the children in chairs which were arranged as in a theater. The victrola, which was behind the scenes, served as the orchestra before and after the performance and between acts.

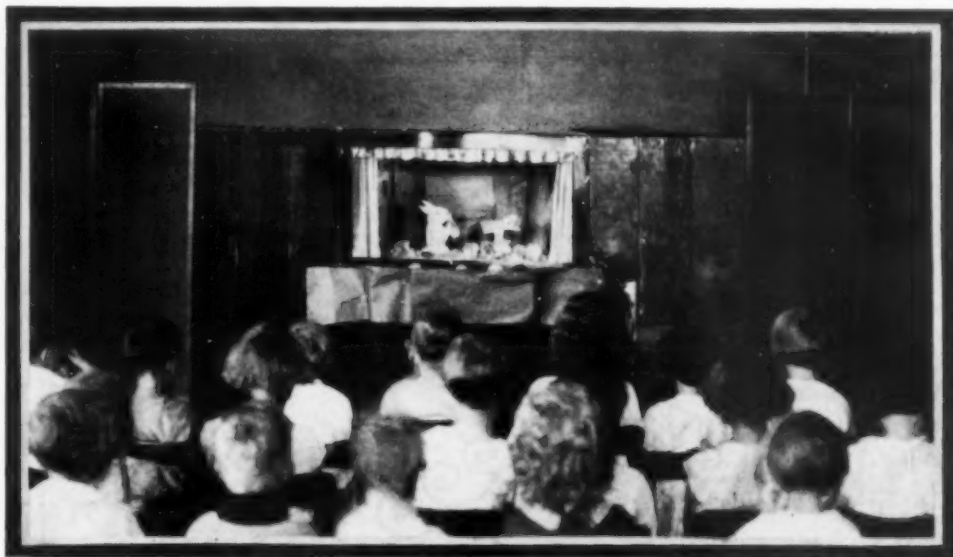
Several performances of the puppet show were given by the children. It was used for a demonstration lesson before a group of teachers, for other classes in the school, and for a Parent-Teachers' program.

#### CONCLUSION

We are happy to have proven that the joy of puppet shows are within the ability of even the youngest children. From an educational standpoint, it is a valuable project.

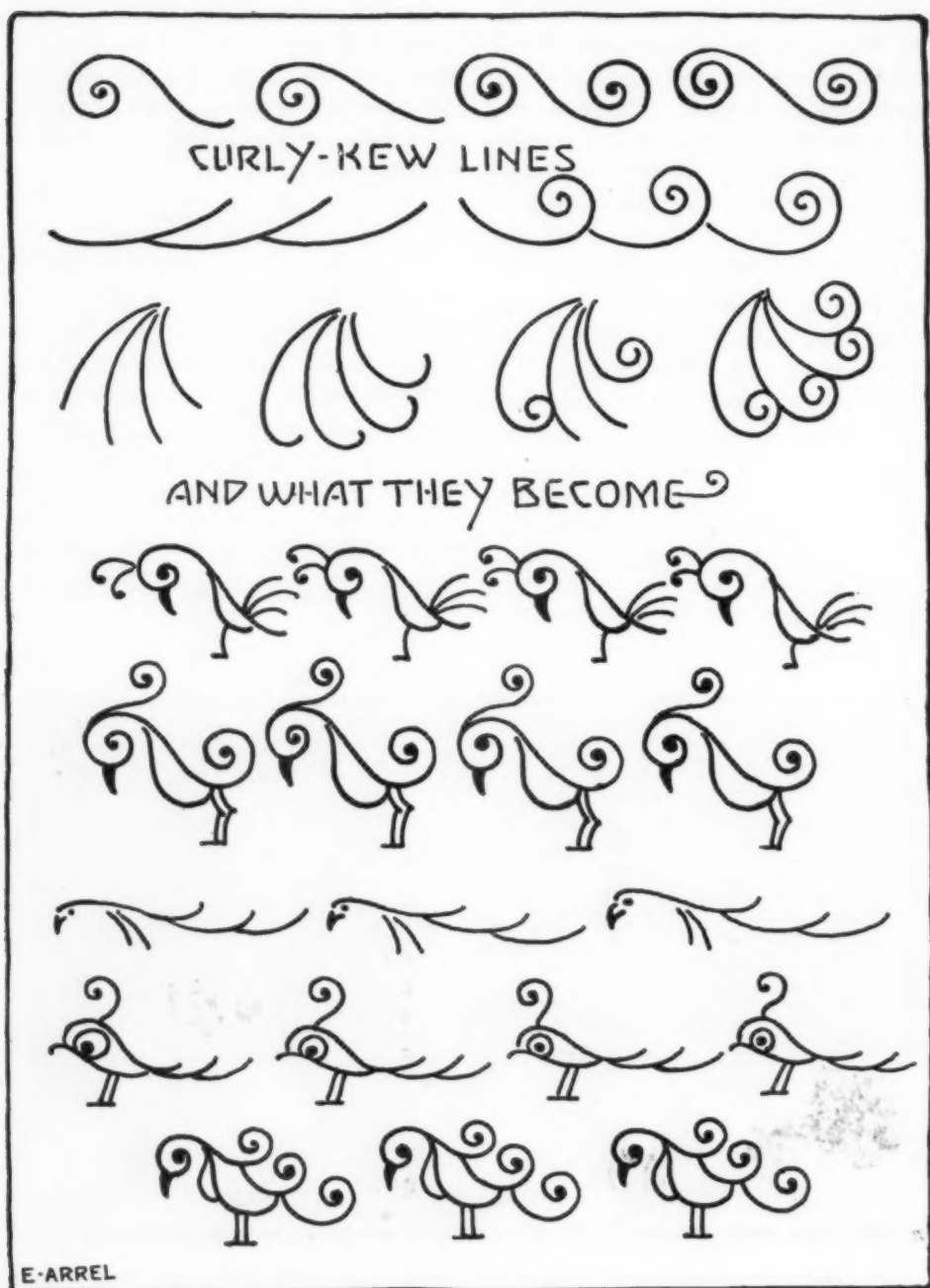
#### REFERENCES CONSULTED IN PREPARATION OF PUPPET SHOW

- Gesell—"The Normal Child and Primary Education," pp. 155-158.  
Sloman—"Some Primary Methods," pp. 139-141.  
Moore—"The Primary School," pp. 100-104.



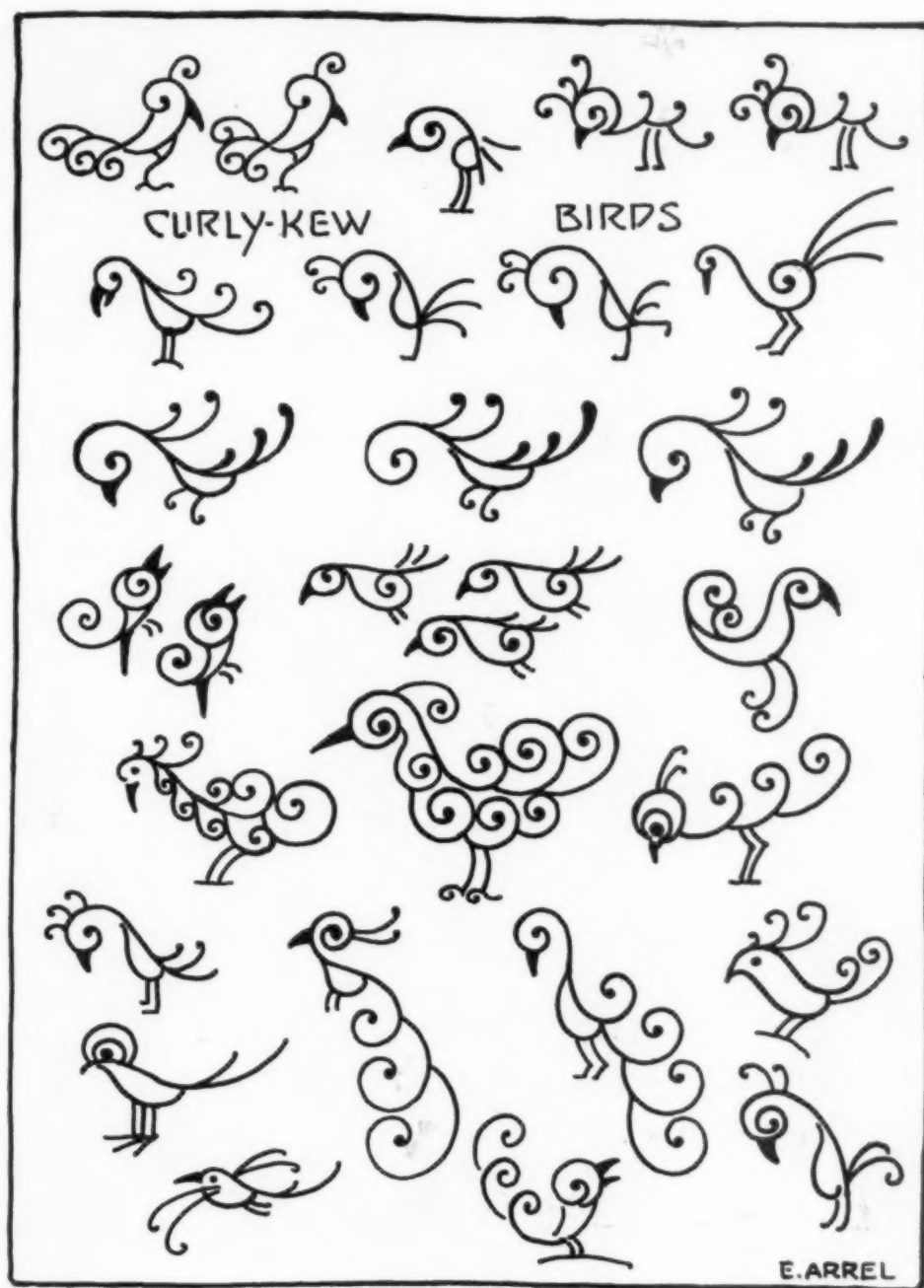
PHOTOGRAPH SHOWING THE CONSTRUCTION OF THE PUPPET STAGE DESIGNED TO HIDE THE CHILDREN MANIPULATING THE PUPPETS. CLAIRE ROGERS, TEACHER, AND MARGARET WAITE, SUPERVISOR





CURLY-KEW LINES DRAWN IN ABSENT-MINDED MOMENTS MAY EASILY BECOME CURLY-KEW BIRD DESIGNS. E. ARREL, PALO ALTO, CALIFORNIA

*The School Arts Magazine, November 1929*



MORE CURLY-KEW BIRDS FROM CURLY LINES BY E. ARREL, PALO ALTO, CALIFORNIA

*The School Arts Magazine, November 1929*

# THANKSGIVING BOOKLETS

Material: Manila paper 4½" x 12"  
Ruled writing paper 4½" x 9½"  
Crayons, scissors and paste.

Directions: Fold manila paper with short ends together.  
Place ruled paper inside, pasting at top only.



1. With orange crayon rub in circle. Add colored band and the features.



2. Draw long block braids. Fill in band and edge with feathers in all colors.



3. Cut out booklet leaving fold at top for hinge.  
**CHIEF**



SQUAW



PILGRIM FATHER



PILGRIM MOTHER



DUTCH BOY



DUTCH GIRL

(Note: Always be sure that top of the head touches the folded edge so that the book will hold together. Pumpkins, Horns of Plenty, Turkeys and Ears of Corn may be used as motives and they make very good booklets. These booklets may be used for spelling, language, geography, history, reading or health notes.

BOOKLETS IN THE SHAPE OF A PILGRIM, OR AN INDIAN OR A DUTCH BOY, WILL MAKE AN ATTRACTIVE THANKSGIVING BOOKLET OR A HISTORY OR GEOGRAPHY NOTE BOOK, AS THE CASE MAY BE. EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA

*The School Arts Magazine, November 1929*



LITTLE CHILDREN WILL ENJOY MAKING THEIR ALL-OVER PATTERNS DRAWN ON SQUARED PAPER INTO A DRESS FOR A FAT LITTLE GIRL, OR A SHIRT FOR A LITTLE SAILOR BOY, AND EVEN DUCKS AND BUGS LIKE THESE PRETTY CLOTHES. EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA

*The School Arts Magazine, November 1929*

## Book Reviews

**PAPER TOYS.** Anna E. Pauli. The Manual Arts Press, Peoria, Ill. Price \$1.40.

This is a veritable toy shop of simple dolls and animals that can be made of colored construction paper, in one dimension. Patterns to be traced and photographs and colored drawings of the various toys as well as complete directions telling step by step how to make the toys are so simple that small children will find it easy to make their favorite toy, whether it be Raggedy Ann or Humpty Dumpty, Little Black Sambo, the Little Rabbit who Wanted Red Wings, Santa Claus, and Joseph in his coat of many colors to be found in this book which would make a charming gift either for a child, or for his mother or teacher. Making these paper toys is the most fascinating of busywork.

**STUDIO HANDBOOK, LETTERS AND DESIGN FOR ARTIST AND ADVERTISER.** Samuel Welo. Frederick J. Drake & Co., Chicago, Ill., publishers. Price \$3.00.

For the discriminating advertiser and for the artist this handbook is most useful. Hand-lettered from cover to cover by the artist, it is built on experience, to fill all needs of commercial art for advertising purposes. It contains over 225 pages of lettering, design, layouts, composition, show cards, and alphabets of modern usage. Examples of panels, box corners, page rules, border suggestions, and ornaments are included in this comprehensive and useful "Studio Handbook" of artistic lettering. The book is a convenient size, five inches by seven and a half, and is very attractively bound in green imitation leather.

**MODERN ILLUSTRATION, A Practical Art Course.** E. C. Matthews. Frederick J. Drake & Co., Chicago, publishers. Price \$3.50.

Practical help in becoming an illustrator is the the most remarkable feature of this book. Chapter titles—How Drawings Are Reproduced, Sketching from Nature, The Human Figure, Animal Drawing, Lettering, Decorative Design, Freelance Work, Newspaper and Engraving House Work, Advertising Service, Photo

Retouching, and Story and Book Illustrating, suggest the type of information the ambitious student obtains from this course, and the 200 excellent illustrations by Jack Warren, Zim, and others are to be copied and studied, providing excellent material for practice. With this book and simple pen and ink drawing equipment, any art student who is patient and persevering should be rewarded with a large measure of success.

**MODELING AND SCULPTURE.** F. J. Glass. Charles Scribner's Sons, New York, publishers. Price \$7.00.

This book crystallizes the results of twenty years' teaching experience of the author in modeling and sculpture. It advances by easy stages from the simplest elementary work to quite advanced practice, and is a complete course in the practical side of the subject.

Very numerous drawings, diagrams and photographs illustrate every step of progress in modeling from wood, stone, or plastic materials. Tools, processes, anatomy, ornament, and examples of historic work in sculpture are illustrated. A brief history of art from ancient to modern times illustrated by photographs is another important feature. Rarely indeed can the student or teacher find so much practical information bound in one convenient volume.

**REPORT OF THE COMMITTEE ON TERMINOLOGY.** William G. Whitford, Chairman. Federated Council on Art Education, publishers.

This booklet was compiled by the committee in answer to a demand by workers in the field of art education for constructive suggestions for improvement of the art vocabulary. There is a classification of the words of the art vocabulary for general education purposes, a compilation of significant words, and definitions of art meanings, and the definitions of certain terms by the foremost art writers. This book would be useful to the average elementary or high school art teachers, as well as to instructors of more advanced art classes.



## Fabric Decoration with Crayola

Modern manufacturers realize that service and education are two important factors which go hand in hand with excellence of product. As far back as 1908, Binney & Smith Co. circulated gratis some leaflets telling how to use "Crayola" Wax Crayons in decorating fabrics by the stencil hot-iron method. An article describing the process was published in THE SCHOOL ARTS BOOK for October 1908. Since then, from time to time, leaflets on this fascinating process have been revised and brought up to date.

For every person, whether art teacher, grade teacher, or craft worker, Binney & Smith Co. has just published a new illustrated double folder entitled "Stencil with Crayola." This folder is gratis. If you have not received your copy, write to Binney & Smith Co., 41 East 42nd St., New York. The outstanding feature of this leaflet is its conciseness and illustrations which not only include the six steps of the craft of stenciling but also include four actual-size stencil designs which can be traced and used. Or these actual-size designs may be used as display material to show classes the type of stencil design to create.

"Crayola" wax crayons, being the original fabric crayon, has stood every test of school, studio and laboratory in being made the smooth, adequate and brilliant medium which it is—not only for drawing, but also for crafts.

The readers of THE SCHOOL ARTS MAGAZINE will enjoy receiving this new double folder "Stencil with Crayola."



THE WESTERN ARTS ASSOCIATION will hold its 1930 convention in Minneapolis, May 6, 7, 8, and 9. The Curtiss and Leamington Hotels will be the center of convention activities. The local committees are making provision for housing the exhibits both school and commercial.

The program committee is planning a program which is going to be of keen interest to art, manual arts and vocational interests.

J. H. McCloskey, director of technical work in the Lakewood, Ohio, schools, president of the Association, is surrounding himself with an excellent group of committees, all of whom are working to make the Minneapolis meeting the biggest in the history of the Association.

Details pertaining to membership or to exhibits or exhibit space may be secured from the secretary of the Association, Harry E. Wood, director of vocational education and manual training in the Indianapolis schools.



NEWS COMES that Perry Dilley, of San Francisco, one of the foremost of American puppeteers, whose productions have delighted Californians for many years, has designed a set of five puppet heads for school work, and that replicas of them will soon be available.

## Christmas Cards for hand coloring

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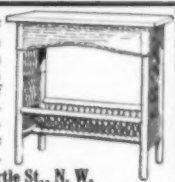
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Dilley, who is nationally known as a particularly gifted and original maker of puppets, was stimulated to turn his attention to producing this set of adaptable puppet heads by the numerous requests from teachers who—though intensely interested in puppetry and its application to educational uses—were unequipped for or unwilling to spend the time on the preparatory craft-work. These heads eliminate months of work in the organization of a puppet production, thus allowing the instructor to arrive at once to the business of voice-training, diction, dramatic interpretation, etc. This is of benefit to foreign language classes especially, since they have little opportunity for the making of puppets.

Mr. Dilley instructs the class in Puppetry in the Theatre School conducted every summer in Berkeley, California, by the Drama Teachers Association of California, and of which Mr. Samuel J. Hume is director.

An illustrated circular may be had from Mr. Dilley. Address: 728 Montgomery St., San Francisco.



PAUL BARUCH has brought out a catalog of splendid reproductions from old engravings and paintings, and these are not the ordinary subjects used by the usual art class.

There are reproductions of Old Optiques, in which the perspective is carried out to the nth degree. There are Balloon Pictures from engravings depicting the first attempts at aviation. There are reproductions of very beautiful fashion plates. There are flower prints, hunting pictures, pictures by Lancret, etc. Using these prints will add variety to the work and will greatly increase the interest of the students.

The catalog contains more than 100 illustrations, and a post card addressed to Paul L. Baruch, 55 West 45th Street, New York City, will bring one to you by return mail.



**PEN LETTERING:** Methods, Alphabets, Layout, Ornament. The Esterbrook Steel Pen Mfg. Co., Camden, N. J.

This paper-covered book of forty pages is of great value to all who use the pen—commercially or for artistic purposes. By text and illustration every detail of pen lettering, especially where Drawlet Pens are employed, is faithfully given. How to hold the pen, the various strokes, care of the pen, ink, color, etc., are described. There are several plates of hand-drawn alphabets and others of ornamental designs, borders, and samples of classroom work. The purpose of this book is to furnish a working assortment of simple and beautiful lettering style especially easy to do with Drawlet pens. It successfully accomplishes its purpose. A copy will be sent to anyone on request.

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A SCENE IN THE ARTISTIC TOWN OF ROTHENBURG, GERMANY, AND A DECORATIVE  
RENDERING OF THE SAME BY A GERMAN ARTIST FOR PICTORIAL POSTCARD PURPOSE

*The School Arts Magazine, December 1929*